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#1373
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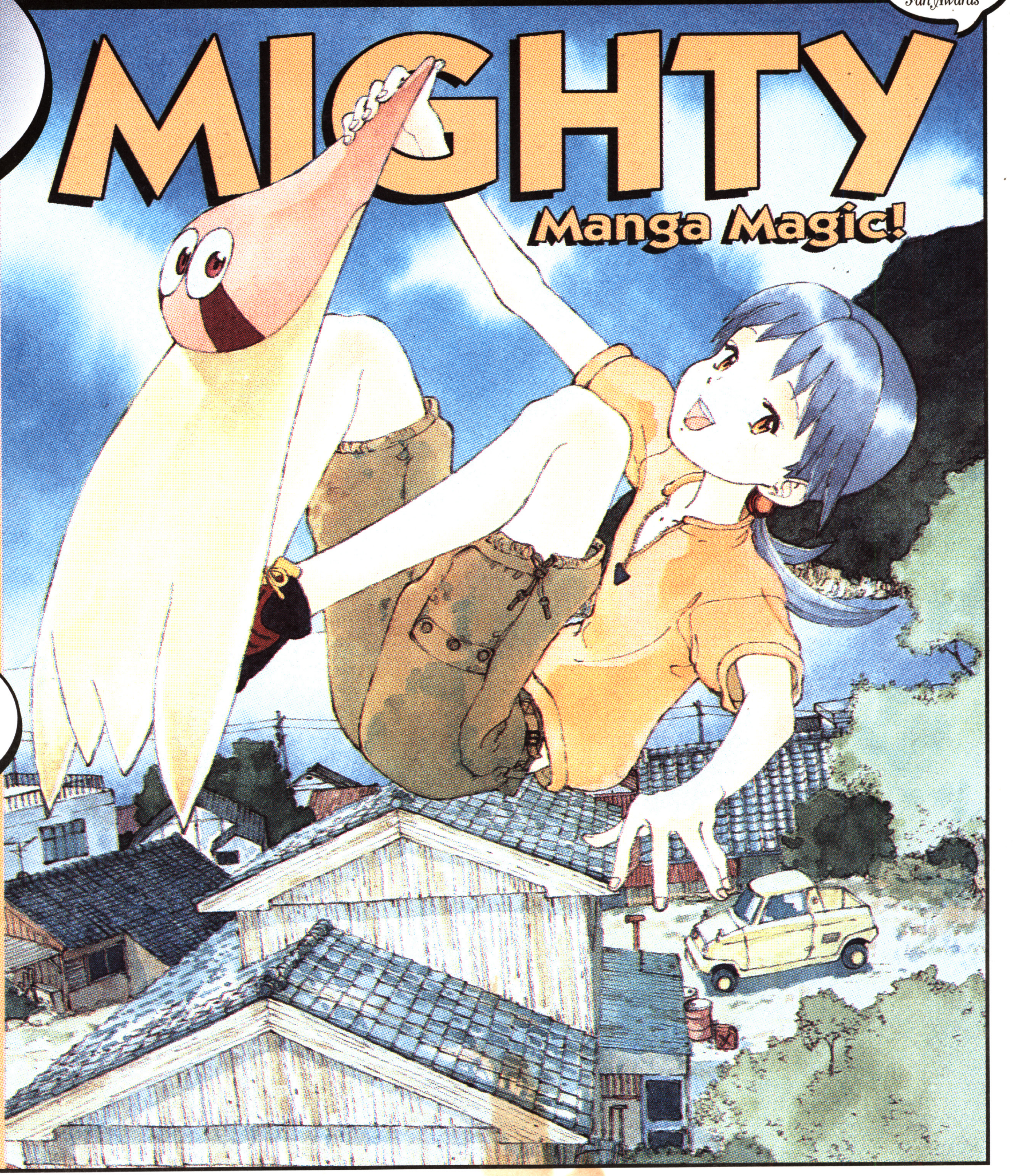

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1922-2000

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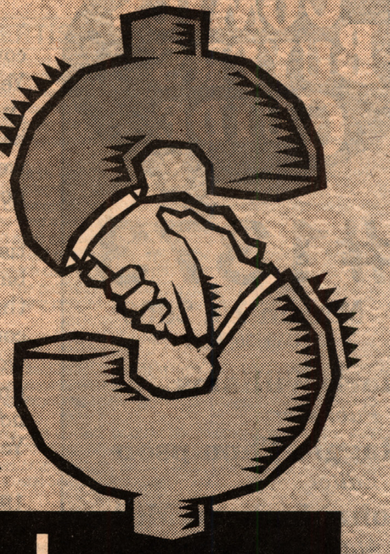

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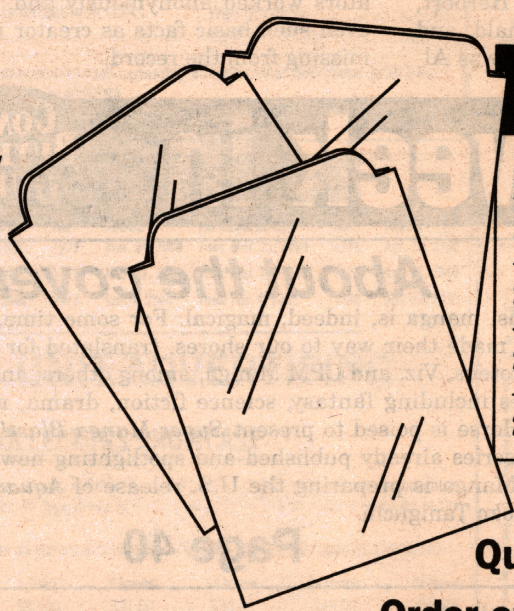

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#1373

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(Vol. 30, #10)

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2000: Could it be our Year of the Jackpot?

Editorial by ***Maggie Thompson***

In the March 1952 issue of *Galaxy*, the cover story was by Robert A. Heinlein: "The Year of the Jackpot." It didn't fit his "Future History" skein of stories and hasn't been reprinted as often as a lot of his other work. Nevertheless, it struck a resounding note in the science-fiction field.

Its premise was that lots and lots of statistics run in cycles: plagues, earthquakes, bad crops, unusual weather, wars, *etc*. With that as the basis, it suggested that there could be times when *all* such nasty trends would hit at once: when the Earth would undergo *simultaneously* major wars, volcanoes, disease, and so on. It would be "The Year of the Jackpot."

Later that decade, some SF fans termed 1958 "The Year of the Jackpot" when major writers James Branch Cabell, Lord Dunsany, Cyril Kornbluth, and Henry Kuttner died in the same year.

Sadly, that was only the first of the years which saw a *number* of major science-fiction losses. In 1971, John Campbell, August Derleth, Virgil Finlay, and Philip Wylie died. In 1975, we lost Otto Binder, James Blish, Murray Leinster, and Rod Serling. In 1977 it was John Dickson Carr, Ed Hamilton, Ray Palmer, and Tom Reamy. In 1986, it was Judy-Lynn del Rey, Frank Herbert, L. Ron Hubbard, John D. MacDonald, and Manly Wade Wellman. In 1987 it was Alfred Bester, Theodore Cogswell, Terry Carr, James Tiptree, and Richard Wilson. In 1988, it was Lin Carter, Randall Garrett, Robert Heinlein, C.L. Moore, and Clifford Simak. It was the graying of science fiction and fantasy that suddenly gave a snowballing effect that makes Science Fiction's "First Fandom" a tiny group today.

As the year 2000 progresses, it seems as though we're in for a constant onslaught of losses of some of the most honored creators in our field. In fact, just as this issue was being completed, word came to ***CBG***'s offices that Chaos! creator Steven Hughes has died. We'll provide more information on that loss in our next issue.

Clearly, history is being lost, too, as we lose people who were present at vital times in an industry in which many, many creators worked anonymously and, therefore, even such basic facts as creator names are missing from the record.

So what can we do, as we helplessly mourn our loss of people we admire?

John Stangeland, whose letter leads off *Oh, So?* this week, has two excellent suggestions; check them out.

In addition to informing new creators and promoting what they do that is excellent, though, I'd like to add another suggestion — one that is, I'm happy to say, increasingly being applied. If you like the work someone is doing, tell them so. And tell them in a *positive* fashion.

(Does that sound like a natural thing? You'd be amazed at how many people approach a creator or performer to say, "I hate what you're doing now. Why don't you go back to doing the best thing you ever did?" and then name something from four decades ago. Guess what? That's *not* as complimentary as you may think it sounds.)

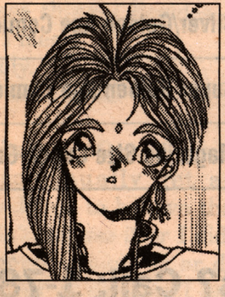
Ask your favorite creators whatever questions you may have about their work; this is a chance to get information you may never have another chance to get. Tell them what you most like about what they do. Make their day. Please.

And you know what? You don't have to limit that suggestion to comic-book professionals. Do the same for members of your family. What questions do you have? What do you most like about what they do?

Make their day. Please.

This week in COMICS BUYER'S GUIDE

About the cover



To its fans, manga is, indeed, magical. For some time, Japanese-produced comics have made their way to our shores, translated for American audiences by Studio Proteus, Viz, and CPM Manga, among others, and covering any number of genres including fantasy, science fiction, drama, mystery, and horror. Now, Dark Horse is poised to present *Super Manga Blast!* an anthology series showcasing series already published and spotlighting new series. At the same time, CPM Manga is preparing the U.S. release of *Aquarium*, the latest creation of Tomoko Taniguchi.

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March 11

Harry Groener, ("The Mayor" from *Buffy the Vampire Slayer*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, from 1 to 4 p.m.

March 12

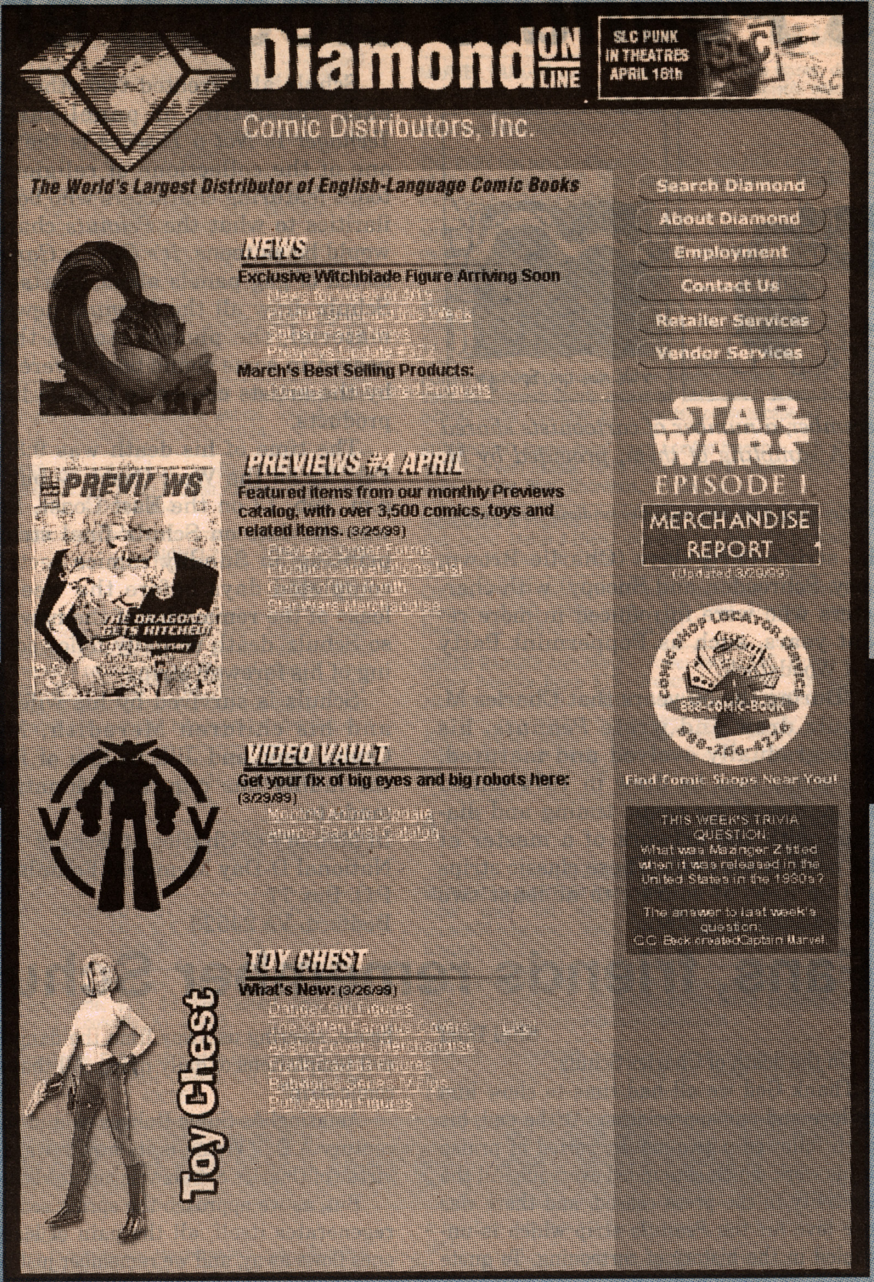
J.H. Williams III (artist of *Promethea*) at Alternate Reality Comics, 4800 S. Maryland Pkwy., #D, Las Vegas, **Nevada** from 2 to 5 p.m.

March 18

Erik Larsen (creator of *Savage Dragon*) at The Comic Stop, Mervyn's Plaza, 3333 184th St. SW, Suite U, Lynnwood, **Washington** 98037, from 11 a.m. to 1:30 p.m. and 3 to 5:30 p.m.

April 8

Peter David (writer of *Captain Marvel, Supergirl, SpyBoy*, and other stuff), **Paul Ryan** (artist of *Batman: Gotham Knights*), and **Andy Fish** and **Tony Antetomaso** (artist and writer of *Blue Monkey Comics, Adam Bomb*) at That's Entertainment, 244 Park Ave., Worchester, **Massachusetts** 01609, from 1 to 5 p.m.



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THIS WEEK'S TRIVIA QUESTION:
What was Mazinger Z titled when it was released in the United States in the 1980's?

The answer to last week's question:
C.C. Beck created Captain Marvel.

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Charles Schulz dies, as *Peanuts* closes era

Peanuts creator Charles M. Schulz died in his sleep at the age of 77, when the nation's presses had finished printing the last original *Peanuts* strip: a color strip in which Schulz had said goodbye to his fans and paid tribute to his creations.

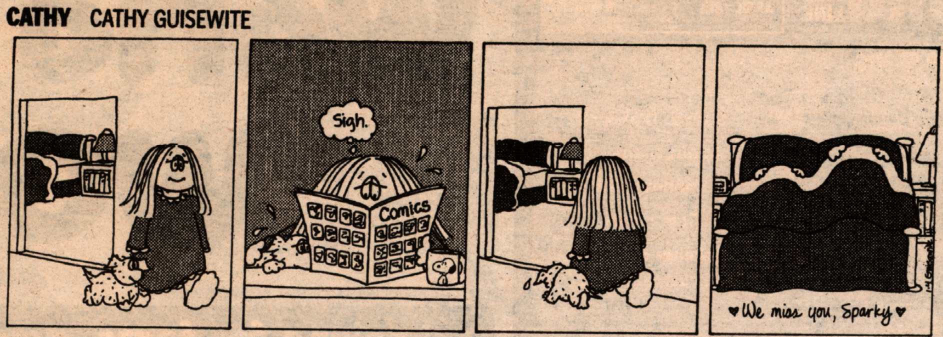
Diagnosed with colon cancer last fall, he had suffered several small strokes during abdominal surgery. His announcement in December that he would retire was followed by an international outpouring of affection and tributes. On the *Today Show*, he said, "I never dreamed that this would happen to me. I always had the feeling that I probably would stay with the strip until I was in the early 80s. All of a sudden, it's gone, it's been taken away from me."

CNN quoted him, "Why do musicians compose symphonies and poets write poems? They do it because life wouldn't have any meaning for them, if they didn't. That's why I draw cartoons. It's my life."

Schulz was born Nov. 26, 1922, in St. Paul, Minn. He drew from an early age, his first published work consisting of a drawing of his pin-eating dog, Spike, which was published by *Ripley's Believe It or Not* in 1937. He was drafted during World War II and sent to Europe. When he returned to America, he taught art and worked as a freelance cartoonist, his work appearing in The Saturday Evening Post.

He developed the *Li'l Folks* feature for the *St. Paul Pioneer Press* in 1947. He eventually sold the concept to United Feature Syndicate, which demanded a name change to *Peanuts*.

The first syndicated strip appeared Oct. 2, 1950, in seven papers and grew in popularity. The first book collection of the strip, *Peanuts*, was published in 1952. In 1955, he won the National Cartoonists Society's Reuben award, and the characters were featured in material from Kodak. It was, of course, just the start, in a career which included another Reuben, the naming as International Cartoonist of the Year, a hit musical, and a plethora of other honors.



When news of Schulz' retirement broke in December, a number of cartoonists shared their thoughts and tributes in their own strips. A sampling of them, provided by M. Thomas Inge, appear throughout this issue.

All strips are © 2000 their respective syndicates and creators.

There have been more than 50 animated *Peanuts* specials. The strip has appeared in 2,600 newspapers in 75 countries and 21 languages. Estimated daily exposure is 350 million readers, the highest circulation of any comic strip ever. It brings more than $1 billion annually in retail sales around the world. Hallmark has sold more than 1.5 billion *Peanuts* cards since 1960. Schulz' personal wealth was estimated at $55 million, with *Forbes* estimating his 1995-6 income at $33 million. Reuters said, "He also had his own star on the Hollywood Walk of Fame and a standing invitation to meet Pope John Paul."

According to the United Media website, "During his lifetime, Mr. Schulz had approved a select group of artists who were allowed, under close supervision, to draw limited art for *Peanuts* licensed items. These artists will continue their work under the direction of United Media and Mr. Schulz' family."

United Feature Syndicate announced it will not ask another artist or writer to take over creation of the strip. "Rather, United Feature Syndicate, which holds the copyright to *Peanuts*, recently began offering its clients classic *Peanuts* comic strips, starting with those that Mr. Schulz created in 1974. These strips began on Jan. 4, 2000. ... 1974 was chosen because it incorporates the characters of the strip's early days (Charlie Brown, Lucy, Schroeder, and Snoopy) with characters who were introduced in more recent years, such as Peppermint Patty and Woodstock.

"During the 50 years that Charles M. Schulz drew and wrote *Peanuts*, his style gradually evolved and matured. The strips that he drew in 1974 united the genius of his comic timing and dialogue with the artwork of a master at the peak of his craft. These classic strips will be new, of course, to at least two generations of readers."

Schulz also created two other series, each consisting of panel cartoons. *Teenager Is Not a Disease* is the title of one of the collections of religious cartoons featuring characters who bore similarities to what the *Peanuts* characters would be as teens. *It's Only a Game* consisted of gag panels about sports. While Schulz drew all the *Peanuts* newspaper material, the plotted stories that appeared in some comic books were drawn by the artists chosen to handle licensed products.

The time of his death was 9:30 p.m. Feb. 12 on the West Coast — but 12:30 a.m. Feb. 13 on the East Coast. Feb. 13 was the date on Schulz' final strip. The printing on Sunday comics sections is completed days before the weekly release of the remainder of the newspaper, so Schulz' death actually followed printing of his farewell strip.

Schulz is survived by his wife, Jean, and his children Meredith, Monte, Craig, Amy, and Jill. In lieu of flowers, the family has requested donations be made to:

In Memory of Charles M. Schulz
National D-Day Memorial Foundation
P.O. Box 77
Bedford, VA 24523

Fans, friends remember Schulz

Shel Dorf

On the death of Charles Schulz:

Thank God we all had time to show him our love and our appreciation. At the end, his death followed a two-month period of praise for his work which astounded everyone. All the negativity in the press ceased, and there was pure love for the *Peanuts* strip which is unequaled in the history of cartooning. To quote Al Capp, "Good is better than evil because it's nicer!" So much about "Sparky" was nicer.

The way Charles Schulz held onto his work ethic and good character is what I'd like to remember. Today's climate seems to be filled with many ways for people to ruin their lives and the lives of others, and shame has seemed to have vanished. But the example "Sparky" has left us will be like the beam of the lighthouse, steering us away from the dangers and evil temptations of daily living. All that from a comic strip?

Amazing! As Silius Italicus said in the first century A.D., "Virtue is its own reward." The virtue of Charles Schulz was our reward, too.

But, as we approach the spring season, life regenerates itself, all the pain of lost loved ones flows away, and we remember just the fun we had together. We thank the Schulz family for sharing him with us for so many years and wish them all a happy life.

Nat Gertler

Proprietor, AAUGH.com

Sparky has passed on.

At this point, it doesn't pay to be too sad.

(Continues on Page 8)

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THANK YOU FOR
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DEEPEST SYMPATHIES TO FRIENDS AND FAMILY
FROM DARK HORSE COMICS

SCHULZ

(From Page 6)

He had a full life, with wives and children, and a career so successful that it completely redefined both creative and commercial success in his field. He seemed to know this was coming and had time to say goodbye to his friends.

And I owe him a big thanks. It wasn't until I really thought about it that I realized how much his work has shaped my life. I don't mean just my out-of-control hobby of collecting *Peanuts* books, or the online *Peanuts* bookstore I run in my spare time. I mean, it got me into comics, and set me on the path to my career as a comics writer. It got me reading and set me on the path to becoming a writer in general. It taught me what it means to be a friend, and informed the humorous delivery which is still a lot of how I deal with people.

In recent weeks, I've written Schulz-oriented articles for various publications. One of the toughest parts of that work has been keeping it abstract, dealing with what he did rather than how it affected me. He and his work are not things I can view dispassionately.

He did great things with funny pictures, entertaining millions with an amazing quantity of high-quality material, crafted single-handedly. He did what he loved, and he loved what he did. He was respected by his peers and loved by his fans and has a permanent spot in the history of his art form.

There is no reason to be too sad.

But I am.

John Tinkess
8304 Addison Dr. SE
Calgary, Alberta, Canada
T2H 1P1

I have been a reader of ***CBG*** for more than 20 years and, until recently, had never written a letter of comment. Now I find myself compelled to write for the second time in a week after reading another obituary for a comics legend. First it was Gil Kane and now Charles Schulz. We are losing all of our heroes.

I am sure many others will be able to express their appreciation for Schulz' career much better than I can, but let me say that, before I began reading comic books, my first reading experience was the comics pages in the newspaper, and *Peanuts* has been a fixture on those pages since long before I was born. The funny papers will never be the same.

Paul Dale Roberts
Commissioner, Jazma Universe Online!
5606 Moonlight Way
Elk Grove, CA 95758

When I was a small tyke, I would read the *Peanuts* comic strip in my local newspaper. I remember laughing at the exploits of a round-headed kid who was always pursuing the red-haired girl who sat across from him. I remember the adventurous exploits of Snoopy as he went one-on-one with the dreaded Red Baron. I remember hearing about the Great Pumpkin, but never seeing him — and never seeing *any* adults in this strip, for that matter. I remember, time after time, the football was taken away from Charlie Brown before he could kick it and Charlie Brown fell flat on his back.

Other memories of Linus and his diabolical blanket that seemed at one time to have a life of its own or seeing Lucy yelling at the top of her lungs, that she'd been kissed by a dog!

I cherish those precious memories. I will miss *Peanuts*. I will miss the creator, the legendary Charles Schulz. Thank you, Charles Schulz, for all of those wonderful memories; they will live on forever.

Jeff Dyer
1003 W. 5th St.
Dubuque, IA 52001

I agree with Tony Isabella. We must have a *Complete Peanuts* book series. I cannot imagine any *Peanuts* fan who would not love a hardcover, chronological, comprehensive collection of the greatest comic strip ever.

What can we do to make this a reality? Wouldn't it be a fantastic way to honor the life and talent of Charles Schulz?

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

It is a sad day, indeed — probably the world over. We heard the news that we didn't want to hear: "Charles Schulz has died." I couldn't believe it. I still can't believe it. I'm sure I'll be in denial for a while, as will a lot of us. When I saw the final *Peanuts* Sunday strip this morning, little did I know that Schulz had died the night before.

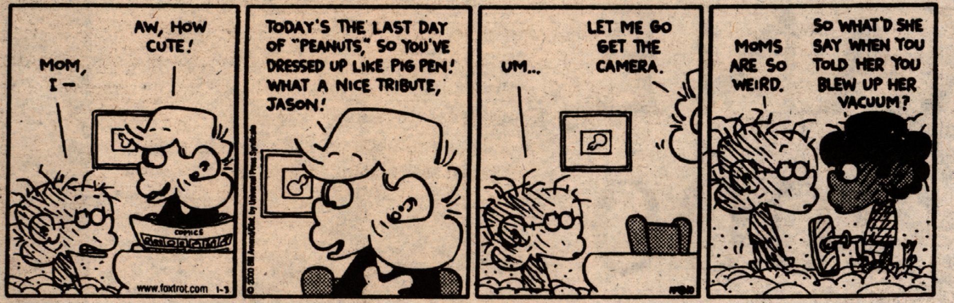
You'll be getting a lot of letters about him. I know there was a lot written just a short while ago, but it looks like you'll be getting a lot more, now. I didn't think we would have to go through this just yet. We've lost so many lately that we didn't need to lose any more. But we did.

With Schulz gone, we might as well close up the world for a while. We all need to pause for a moment and remember what he gave to us. His gift was a true treasure for us each day. We've been so very lucky that he was a part of our daily world. The world was much better because of him. The world should mourn. He is a great loss.

I would also recommend the *Peanuts* web site, *www.Snoopy.com*. There is a lot to see. And read. And remember!

(Continues on Page 10)

FOXTROT / *BY BILL AMEND*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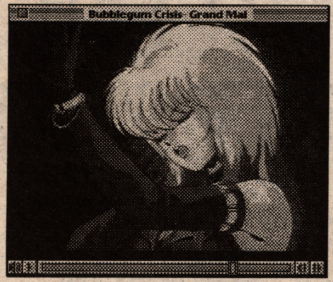

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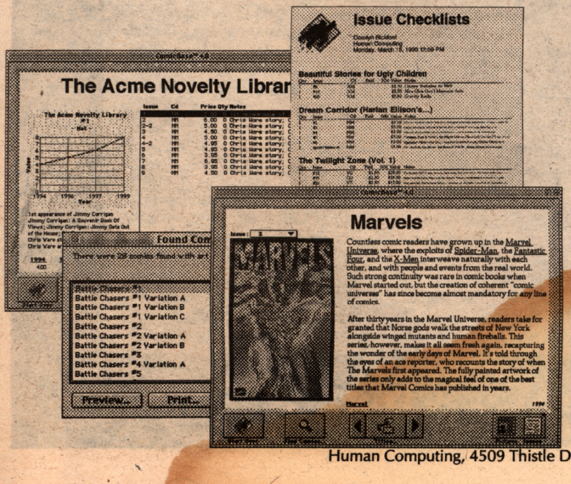
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Preview...
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Marvels
Issue: 3

Battle Chasers #1
Battle Chasers #1 Variation A
Battle Chasers #1 Variation B
Battle Chasers #1 Variation C
Battle Chasers #2
Battle Chasers #2 Variation A
Battle Chasers #2 Variation B
Battle Chasers #3
Battle Chasers #4 Variation A
Battle Chasers #5

Countless comic readers have grown up in the Marvel Universe, where the exploits of Spider-Man, the Fantastic Four, and the X-Men interweave naturally with each other, and with people and events from the real world. Such strong continuity was rare in comic books when Marvel started out, but the creation of coherent "comic universes" has since become almost mandatory for any line of comics.

After thirty years in the Marvel Universe, readers take for granted that Norse gods walk the streets of New York alongside winged mutants and human fireballs. This series, however, makes it all seem fresh again, recapturing the wonder of the early days of Marvel. It's told through the eyes of an ace reporter, who recounts the story of when The Marvels first appeared. The fully painted artwork of the series only adds to the magical feel of one of the best titles that Marvel Comics has published in years.

Marvel 1994

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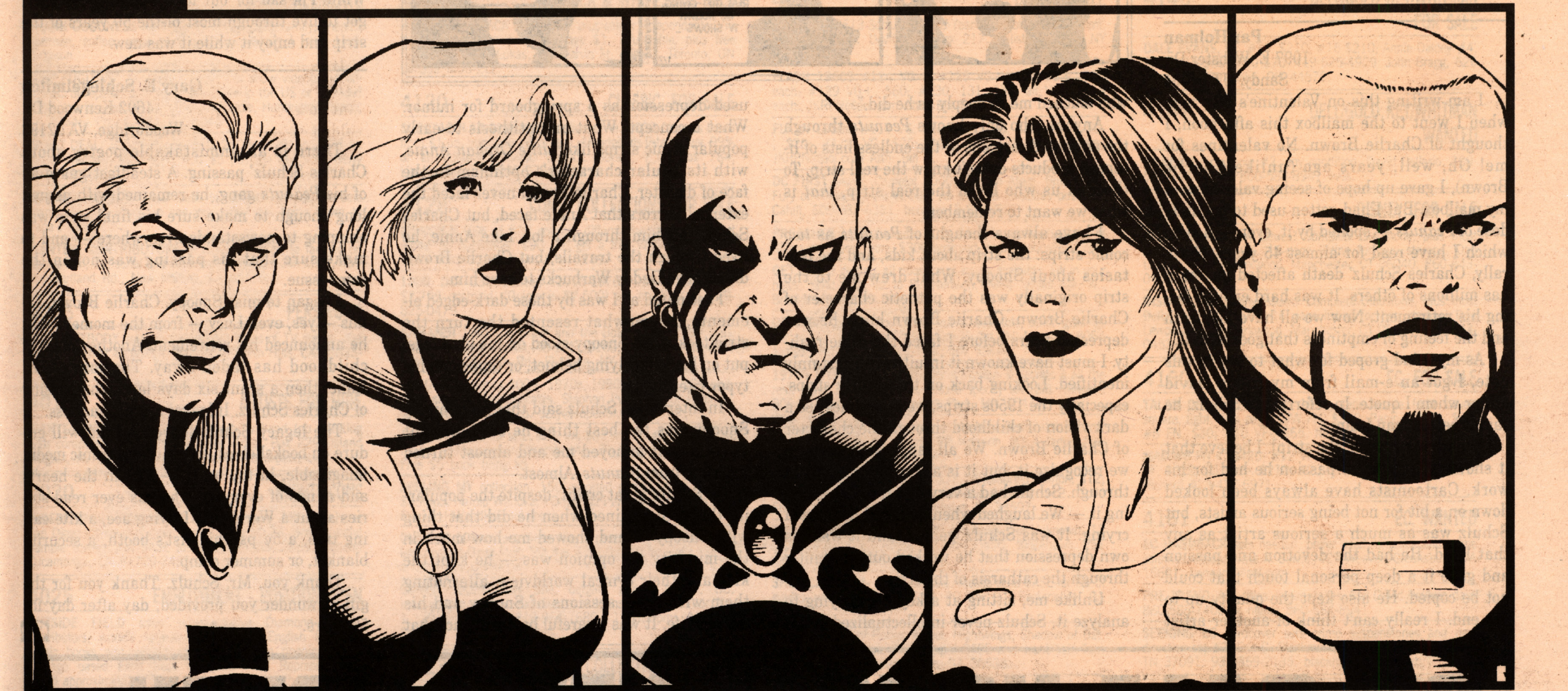

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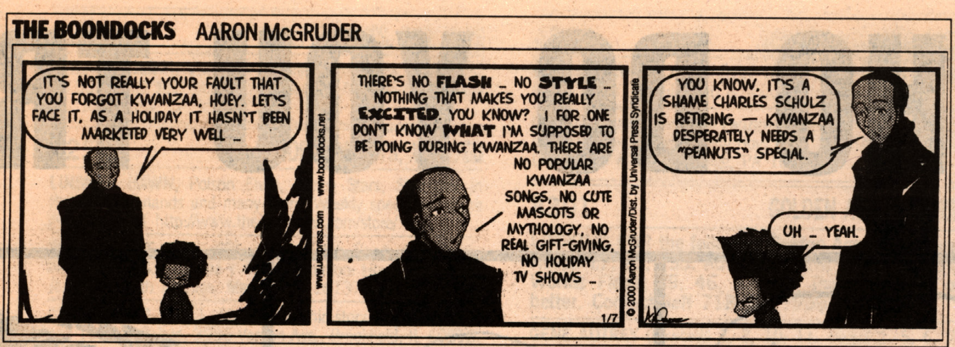
SCHULZ

(From Page 8)

God Bless you, Charles Schulz. Thank you for everything. You won't be forgotten. We'll miss you. May his family be comforted with warm thoughts from our hearts. We will always love him and the *Peanuts* gang. Goodbye, old friend!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YOU KNOW, IT'S A SHAME CHARLES SCHULZ IS RETIRING — KWANZAA DESPERATELY NEEDS A "PEANUTS" SPECIAL.
UH ... YEAH.
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1/7

Par Holman
1097 E. Webster Dr.
Sandy, UT 84094

I am writing this on Valentine's Day and, when I went to the mailbox this afternoon, I thought of Charlie Brown. No valentines for me! Oh, well, years ago (unlike Charlie Brown), I gave up hope of seeing valentines in my mailbox. But I had gotten used to my daily dose of *Peanuts* — spoiled by it, even — a strip which I have read for almost 45 years. Naturally, Charles Schulz' death affected me, as it has millions of others. It was hard enough facing his retirement. Now we all have his death and the feeling of emptiness that goes with it.

As my mind groped for what to say in this note, I got an e-mail from my friend David Miller whom I quote. In referring to Schulz, he said it better than I can:

"He went out with [the strip]. I believe that it shows what kind of passion he had for his work. Cartoonists have always been looked down on a bit for not being serious artists, but Schulz was as much a serious artist as any that lived. He had the devotion and passion and gave it a deep personal touch that could not be copied. He also kept the quality up to the end. I really can't think of another artist who touched me as deeply as he did."

Anyone who only knows *Peanuts* through the animated cartoons or the endless lists of licensed products doesn't know the real strip. To those of us who loved the real strip, *that* is what we want to remember.

I have always thought of *Peanuts* as *two* comic strips: the strip about kids, and the fantasies about Snoopy. What drew me to the strip originally was the pathetic character of Charlie Brown. Charlie Brown knew he was depressed years before I faced the same reality. I must have known it intuitively. I certainly identified. Looking back on those early strips, especially the 1950s strips, we sometimes see a dark vision of childhood through the character of Charlie Brown. We all laugh at it because we recognize it, but it is a terrible thing to go through. Schulz had a very deft touch in showing it — We laughed when we could have been crying. It was Schulz' genius, and it was his own depression that he worked out constantly through the catharsis of the strip.

Unlike me, sitting at a keyboard trying to analyze it, Schulz never intellectualized it. He used depression as a springboard for humor. What a concept! What an antithesis to early popular comic strips like *Little Orphan Annie*, with its titular character's optimism in the face of disaster. Charlie Brown never faced the external horrors that Annie faced, but Charles Schulz put him through a lot. Like Annie, he lived through the travails, but Charlie Brown didn't have Daddy Warbucks to save him.

Fascinated as I was by those dark-edged elements, I somewhat resented the turn the strip took when Snoopy stood on his hind legs, put on his WWI flying helmet, or tapped on his typewriter keys.

In interviews, Schulz said that humanizing Snoopy was the best thing he ever did, but sometimes it annoyed me and almost turned me away from *Peanuts*. Almost.

To Schulz' great credit, despite the popularity the strip attained when he did that thing with Snoopy — and showed me how much in the minority my opinion was — he kept the kids and their cynical worldview, alternating them with short sessions of Snoopy and his fantasy life. It was a careful balancing act that he did, flawlessly I think, for many years until the end.

What a legacy he left. With 50 years — it seems incredible: 50 years! — of strips to choose from, we can all pick our favorites, and I am sure that well into this century his endearing characters will be known and loved. While I'm sad for our loss, I am happy that I got to live through most of the 50 years of the strip and enjoy it while it was new.

Gary E. Schlegelmilch
4602 Kenwood Dr.
Woodbridge, VA 22193

There is an unmistakable poetry about Charles Schulz' passing. A steadfast guardian of his *Peanuts* gang, he remained with us just long enough to make sure his final strip was shipping to newsstands everywhere — and to make sure that his passing was not in the same issue.

I began to miss Snoopy, Charlie Brown, Linus — yes, even Lucy — from the moment that he announced his retirement. Another piece of childhood has faded away. The loss of Gil Kane, then a scant six days later, the passing of Charles Schulz. It leaves a great sadness.

The legacy Schulz leaves behind will endure on bookshelves, on every electronic media imaginable, in toy boxes — and in the hearts and minds of everyone who has ever read stories about a World War I flying ace, a kite-eating tree, a 5¢ psychiatrist's booth, a security blanket, or summer camp.

Thank you, Mr. Schulz. Thank you for the gift of wonder you provided, day after day for 50 years.

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775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	$9.50	$32.00	$140.00
800M2	8 x 10- 3/4	Gold Age Comics - 1940's-50's	$10.00	$33.00	$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	$10.50	$35.00	$150.00
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Marvel begins a new program: *Punisher* is not Code-approved

By Matt Brady

While few fans noticed the absence of its seal on the cover of *Punisher* #1, Marvel Vice President of Retail Sales Matt Ragone confirmed that the series, by Garth Ennis and Steve Dillon, would not be submitted to the Comics Code Authority during its 12-issue run.

As the main power of the Comics Code means that approved comics can be carried on the shelves of such major outlets as newsstands, Wal-Marts, and Target stores, Ragone said that the lack of the Code seal means that *The Punisher* will be sold only in direct-market comic shops.

"We knew with the talent on *The Punisher*, the series would be geared for the older, more mature reader: readers who would be more likely to pick up the series at a comic shop, rather than a mass-market outlet," Ragone said.

The Punisher, Ragone explained, is the first in what may become a substantial portion of Marvel's publishing program: comics published without Code approval. Traditionally, all Marvel comics, with minor exceptions, have been Code-approved, guaranteeing that they could be sold in major retail outlets.

"This is somewhat of a new approach for Marvel," Ragone said. "We're not planning to make *every* new title Code-approved, while, at the same time, the main line of Marvel heroes titles will still be under the Comics Code and available through mass-market outlets."

Ragone was quick to point out that the program will not be limited to the "Marvel Knights" line, nor will the line move to non-Code status. All future projects that deal with second- or third-tier characters will be judged on a case-by-case basis. For example, the upcoming *Marvel Knights* series by Chuck Dixon and Eduardo Barreto would be Code-approved. However, such projects as the upcoming *Black Widow* series written by Devin Grayson and Greg Rucka and the *Killraven* limited series by Alan Davis may qualify for non-Code status.

All non-Code comics will still conform to internal editorial guidelines that are overseen by Marvel Editor in Chief Bob Harras. Ragone stressed that, as a company, Marvel remains very pro-Code, and that its non-Code titles, beginning with *The Punisher*, will all be written in a "Code" manner. For example, no entry or exit points of wounds, drug use, or sex will be shown; however, stories may be edgier, as evidenced by The Punisher stabbing a man in the head and later throwing a man off the Empire State Building in *Punisher* #1.

Marvel's last experiment with non-Code titles was 1997-98's short-lived *Strange Tales* line, which was terminated when the company came under new ownership that demanded all comics be Code-approved so they could be offered to the largest number of consumers.

Jemas rejoins Marvel as publishing prez

Marvel Enterprises Inc. has created a new executive position, president of publishing and new media, and rehired former Marvel executive Bill Jemas to fill the slot. The announcement from Marvel CEO Peter Cuneo came Feb. 16 and was described as "a move designed to strengthen the company's core publishing business and bolster its online presence."

Jemas will oversee "all publishing, brand management and licensing activities for the company." In addition, he'll contribute to Marvel's Internet activity. "In addition to overseeing and evaluating the company's current operations in these areas," Marvel said, "he will spearhead the development of new publishing endeavors and business ventures designed to enhance the image of Marvel and its super-hero brands."

Jemas will report directly to Cuneo in the New York office. Cuneo said, "During the course of his professional career, Bill has repeatedly proven himself to be an innovative executive who has brought success to every venture with which he has been associated. His proven track record in building brands, combined with his knowledge of Marvel, will be instrumental in helping the company continue its leadership position in the comic-book industry and expand its reach through the Internet."

Jemas had originally worked with Marvel from 1992 to 1996, serving as the president of Fleer Entertainment Group and Fleer Corp. before becoming the executive vice president of Marvel Entertainment Group. At that time, he set up a mass-market children's book publishing business and negotiated multi-property licensing deals with major entertainment companies. Most recently, he had served as the executive vice president of MSG Sports, managing events that took place at Madison Square Garden and overseeing production and and distribution of MSG and team-identified merchandise.

Jemas received his law degree from Harvard Law School and holds a Bachelor of Arts Degree from Rutgers College. He resides in Princeton, N.J.

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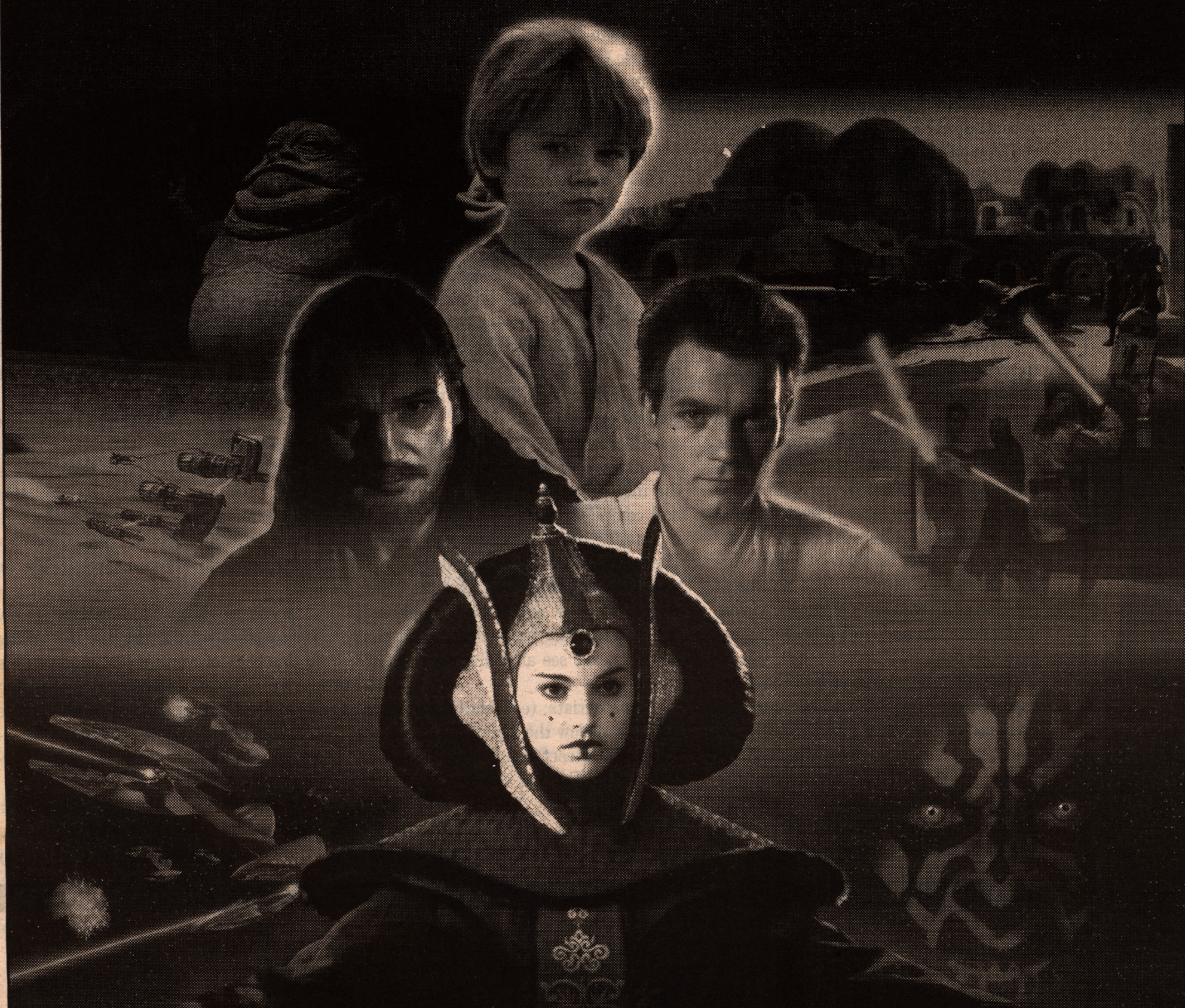

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John Stangeland
Atlas Comics Inc.
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From behind the counter at my store in Chicago, I disseminated the information about Gil Kane's passing and heard the immediate, unfiltered opinions and feelings of the people who knew his work.

Gil's death, more than most, seemed to disappoint them intensely. The combination of his long and distinguished service to the industry and the fact that he was, even now, turning out some of the best work of his career gave people pause to recognize the enjoyment he provided, and the thrills they'll miss.

The most common refrain seemed to be, not only that it was a crying shame, but that we are losing the great craftsmen and artists of our industry far faster that they are being replaced. Who is coming along as a bulwark of our industry to carry on for Gil Kane? Or Jack Kirby? Or Reed Crandall? The names of genuine stars who have longevity, vision, professionalism and craft is becoming agonizingly thin.

For all of us who have had the great good fortune to squeeze a little pure enjoyment out of those great careers we watched, I say this: Keep them alive. Nudge the uninitiated. Show them the beauty of Lou Fine, the bold strokes of Harvey Kurtzman, and the dark shadows of Everett Raymond Kinstler. And, while you're at it, support the new (and not so new) artists who reveal the same ethic: John Romita Jr., Adam and Andy Kubert, George Pérez, Alan Davis, and others.

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Gil Kane did.

Robert Luedke
Head Press Publishing
3804 Park Bend Dr.
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I wanted to express my viewpoint concerning the impact the Gil Kane had, not only on me, but on a whole generation of comic-book artists, (maybe two generations by now).

Gil was one of those artists whom I feel many took for granted, because of the incredibly large volume of work he had compiled over the decades. Month in, month out, there was Gil's work. There was never a feeling that Gil's work would not be there to study, since it just always *was*! But now the sad reality sets in, like a lost relative or close friend, that we will never see anything more of Gil's work.

Some artists, (especially contemporary ones below the age of 30) might not admit the direct influence Gil had on their works. But the reality of it is that, along with Kirby, Adams, and Ditko, Gil's work was groundbreaking in the way "most" contemporary artists define the human figure. Indirectly, we all owe much to his works. Gil's style of presenting the human form in an almost perfect anatomical light (without the hint of body fat) was very much (as R.C Harvey pointed out, in ***CBG*** #1371) the embodiment of the Classic Greek artists.

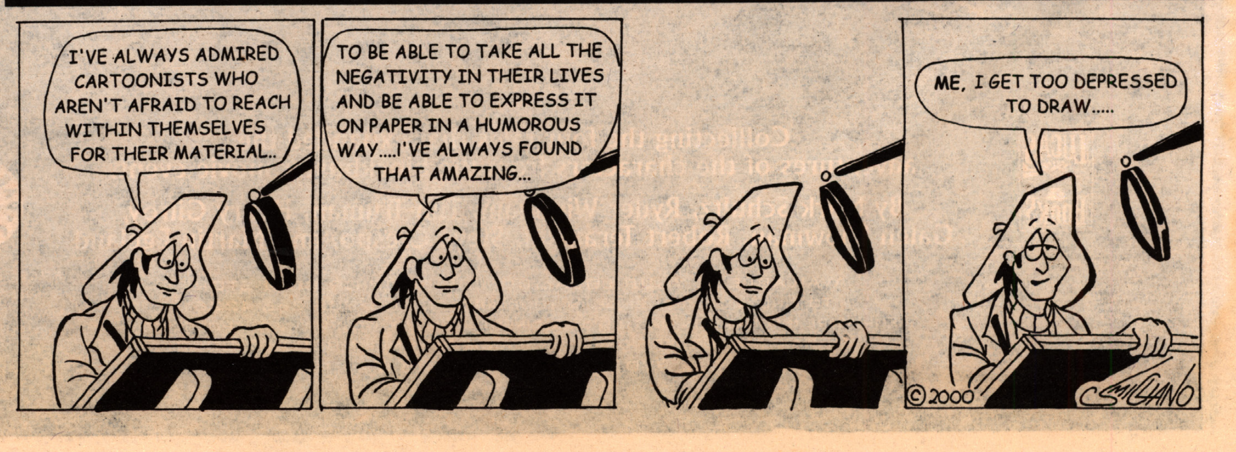
While Kirby's figures had mass and power, and Ditko's had a fluid entertaining quality — Gil's had an almost poetic flow to them that just radiated regal grace. And how many artists, present company included, have used the tricks that Gil pioneered to render bodies in motion? (The figure running toward you with one leg extended fully, the other tucked neatly away at the knee, is one that comes to mind.)

In my memory, the works I was most moved by are:

- Green Lantern (early '60s). This is where I was first awed by his depiction of the human form. I remember as a kid, sitting with my drawing pads, attempting to duplicate those marvelous abs he did!
- his work on Spider-Man (early '70s), although I did not like the inking on this body of work; it just muddled his clarity. Gil was a master at presenting this character at his fluid best. More artists should study the apparent "boneless motion" of his Spidey. It perfectly defined the character.
- His work on the original *Warlock* series (early '70s). This was one of the

(Continues on Page 18)

For Art's Sake — By Chris Smigliano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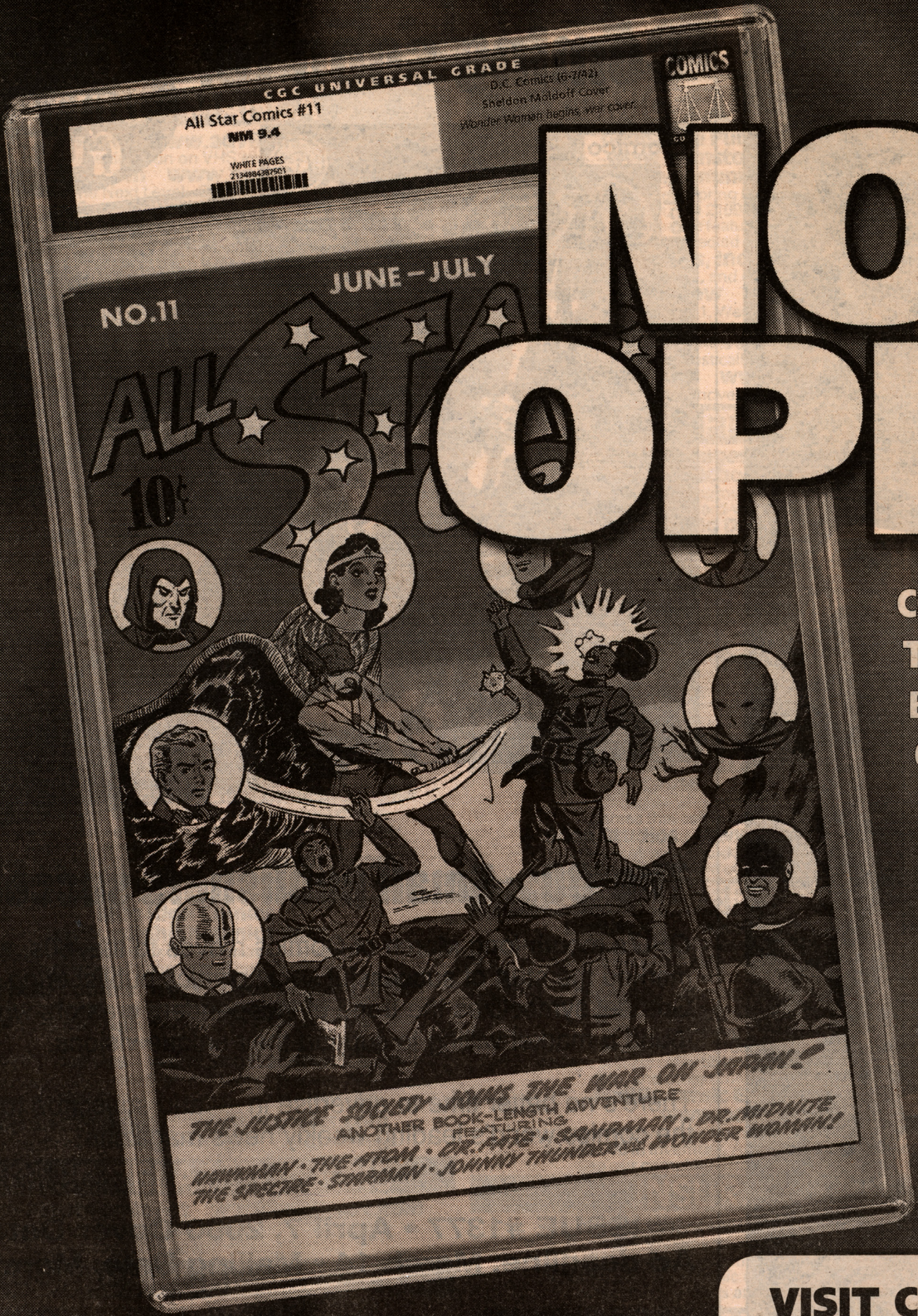
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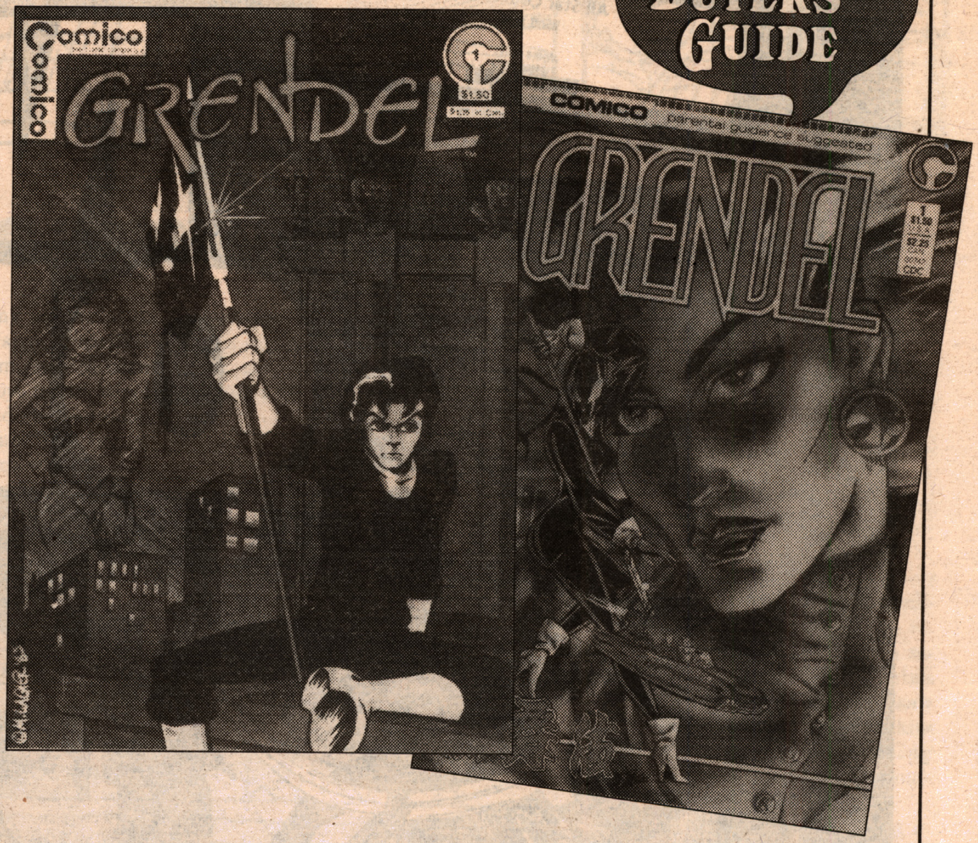

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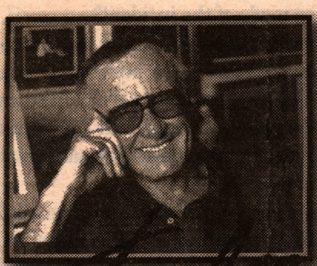

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Oh, So?

From Page 14

great collaborations between a story and the perfect artist for the story. His rendering of "Him," soon to be Warlock, was perfectly suited to a being which was compared to the prototype of perfection within this story. He was a figure that not only emulated incredible power, but tenderness and grace (which very much suited the Biblical nature of the story).

There are only a handful of artists for whom I can name individual works — and their influence on me — like this. But, upon reflection, it just has reinforced with me what a giant this man was in our industry.

If there is a comic art hall of fame (Is there, by the way?), Gil Kane certainly needs to be in it.

[I quote from a news story in ***CBG*** *#1239, on the results of the Eisner Awards in 1997:*

"The capper for the Eisners was the presentation of the Hall of Fame Awards. The only winner on hand to accept his plaque was Gil Kane, who also accepted for an ailing Julius Schwartz." In fact, the photo we ran on last week's cover was taken by Brent Frankenhoff at that event.

Note: That was also the year that Charles Schulz was voted into the Hall of Fame.]

Joe Tages
1912 E. Clifpark Way
Anaheim, CA 92805

I had just sat down to read the *L.A. Times* this morning, when my mother said something about a "Marvel or DC artist who was mentioned in the obituaries." I quickly flipped through the pages. When I reached the obits, my heart sank. As I saw the name, "Gil Kane," I found it impossible to contain myself and broke down, crying. It gave my mother quite a start. I later sat down with her and explained the significance of Kane's death and, more importantly, his life.

This is how I learned about Gil Kane's passing. I first discovered his work in 1981. That was the year that *Justice League of America* #200 came out. It featured a chapter where two of his legendary creations (The Silver Age Green Lantern and Atom) fought each other.

A couple of weeks ago, I ordered the first of a two-part *Legends of the DC Universe*, where Kane drew his first story teaming GL and The Atom. With a cover drawn by Kane and painted by Alex Ross, how could I go wrong? Besides, I thought, "Kane's health hasn't been the best lately, so I should support his work while he's still around." Little did I know how severe his illness was.

Others who knew Gil Kane better will write longer and greater tributes to him. I will miss him for his talent, his engaging personality, and, most of all, those great characters he left us. For the Silver Age Green Lantern and Atom, alone, we comic fans will be always be grateful.

Thanks, Gil. God bless you.

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

By now ***CBG*** will have printed the news about the passing of a true genius, Gil Kane. When I heard the news, I was stunned! I searched on AOL news and found a couple of short but nice articles about him. They were adequate, but I'm sure, by now, you've printed much, much more.

The influence that he had on comics is enormous. Most everyone out there knows what he's done over the many years he did comics. He made his mark on Westerns, science fiction, heroic fiction, and super-heroes. I'm just thankful that this man did what he did. We owe him a lot for what he gave us. I first saw his work back in the 1950s and have loved it ever since, as have many others. He was definitely a master artist! Others will do well to do even half as much or be half as good. He was an original!

We've lost too many great people lately. I truly hope that no more will pass from this world for a while. I hope his wife, Elaine, and their children will be comforted knowing that he was loved and appreciated. I am but one voice joining others in praise. He will be missed. He was one of the people who made the comics mean something in my life, and that's why I still love them.

John Tinkess
8304 Addison Dr., SE
Calgary, Alberta, Canada
T2H 1P1

I didn't realize how important Gil Kane was to me until I heard the news of his passing. Initially, my mind couldn't grasp the fact that he was gone. It still can't. In the past few years, this kind of bad news has been coming all too frequently. As we lose the pioneers of our field, we lose much of our history, as well.

I began reading comics nearly 30 years ago, and, as I learned to appreciate the styles of different artists, Kane's was one of the first I could recognize and identify. His dynamic figures and cinematic angles (I like to refer to them as "up-the-nose" shots) made his work stand out from the rest. I don't recall my first exposure to Gil Kane's art (probably one of the many great covers he did for Marvel in the '70s) but I clearly remember the impact comics like *Blackmark, Star Hawks*, and *John Carter, Warlord of Mars* had on me. They changed the way I think about comics.

Gil Kane helped to usher in the Silver Age of comics with his versions of The Atom and Green Lantern. His work at Marvel included the controversial "drug issues" of *Amazing Spider-Man* as well as stints on many of their main titles. He was one of the first to experiment with new formats on projects like *His Name Is Savage* and *Blackmark*. He was an innovator.

It's a shame that we never seem to appreciate what we have until it's gone. This week we lost a remarkable artist. But at least he left us an incredible body of work to try to remember him by.

Ron Swedinski

After reading Lee Solomon's letter in ***CBG*** #1363, I wholeheartedly agree with everything he said regarding the Batman movie series — except for his plea to cast Bret Hart as The Batman. My knee-jerk reaction was, "Is he kidding? He was making real sense till then. A goony, non-acting wrestler as The Batman? No way!"

But after digesting the concept for awhile, I thought I'd check out the guy with an open mind. That Monday night, I punched up *WCW Nitro* on TNT.

You know what? That Lee kid might be onto something. When Hart was on the screen, giving an interview with his hair pulled back giving it a short, groomed appearance, I was stunned. It was like Bruce Wayne incarnate. I can really see Hart as Bruce — and just picturing him in the costume almost gave me damn goose pimples! His face is damn perfect for that cowl!

Visually, Hart is it. The only concern is acting ability. But, hey, he's a wrestler, right? They are born actors. Isn't Hart the one who, when he left the WWF for WCW, got done out of his championship belt by Vince McMahon, giving such a brilliant performance, even hard-core wrestling fans who know storylines and match results weeks in advance didn't know for sure if it was fake, even leading to an entire documentary — "Hitman Hart: Wrestling with Shadows" — to be made of the incident?

Yeah, I'd say Hart could act well enough to handle Batman. I'm a believer. If you're not, I challenge you to watch a *WCW Monday Nitro* or two and come away from it *not* thinking Hart would make an uncanny Batman. You'll be a believer, too.

Now only if Warner Brothers would realize the hidden talent they have right under their noses in their WCW division, instead of wasting time on concepts like casting Keanu Reeves or Ben Affleck or doing a live-action *Batman Beyond*.

Kudos to Lee Solomon for this brilliantly unprecedented concept and all his terrific ideas for the Batman movie series.

I'd like to add, that after reading the Joss Whedon article in ***CBG*** #1364, specifically his comment about "loving to do a Batman movie," I think he'd be perfect to direct the next entry.

Warner Brothers should sign him. He'd really get the franchise back on track. He'd also be a natural to introduce the Carrie Kelley Robin into the movies. That, too, would help the franchise to be a success again. The perfect actress to play Carrie is Jessica Beil of *7th Heaven.* She would really bring the character to life.

Robert R. Barrett
2040 Salina
Wichita, KS 67203

I hope you won't mind, but I am writing to correct an error found in ***CBG*** #1370 and to answer a letter writer's query in the same issue.

In Scott E. Green's article "Auction Action. Major Seuss Art Sells at Auction," he mistakenly reported that a "Hannes Bok oil wash portrait of a futuristic princess went for $11,000." This is 333% higher than it actually sold for, including the buyer's premium. (I know, for I purchased this painting.) When Green reported the Bok painting, he may have still been thinking about the Kate Greenaway sketch. Also, the painting is not of a "futuristic princess" but is a portrait of Edgar Rice Burroughs' most beloved female character, La of Opar.

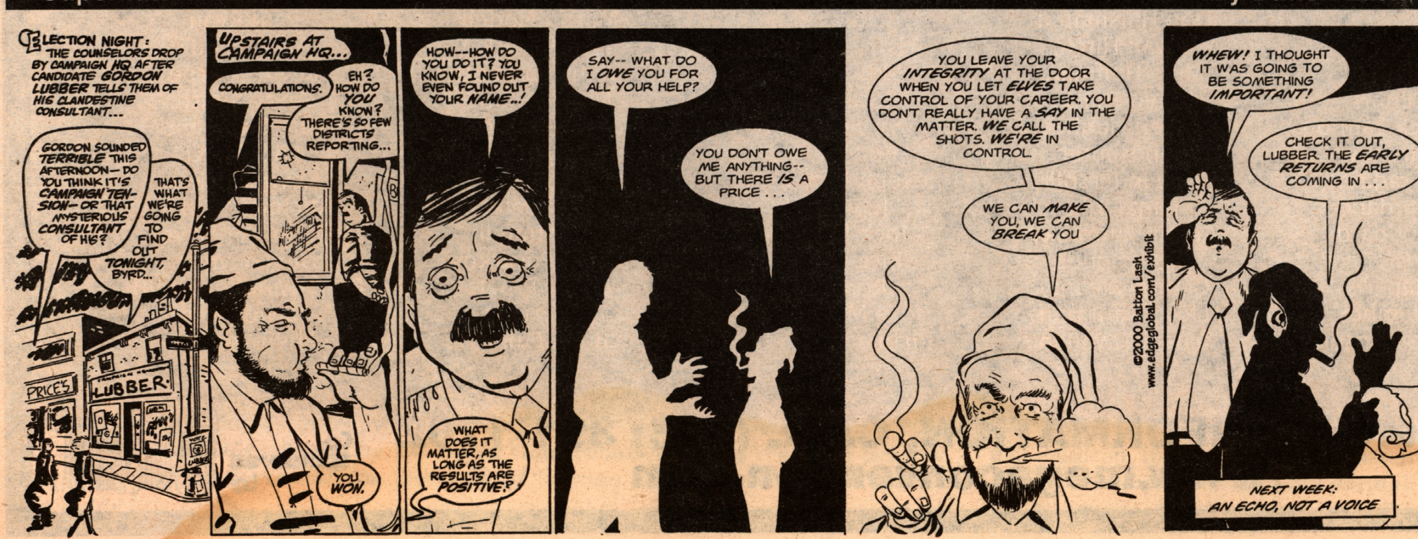
Vern Coriell, founder of Burroughs fandom, commissioned Bok, in 1947, to make a pencil drawing of Tarzan and Jane for his collection. Later, in the mid-1950s, Coriell again commissioned Bok for a work of art — this time for an oil portrait of La, High Priestess of the lost city of Opar. Sadly, Bok passed away before Coriell could put together the money for the painting, and this work of art has been assumed "lost" for more than 40 years. Luckily, I had Bok's thumbnail sketch of the portrait in my collection and, when it was offered by Illustration House, I was fully aware of its significance and acquired it with a winning bid of $3,000.

In the same issue, Walter Lilly inquired about a *Lone Ranger* reprint comic book. The particular comic book he commented on was published in 1993 by Greg Theakston's Pure Imagination Publishing. The book reprinted two long sequences from the daily newspaper strip written by Cary Bates and illustrated by Russ

(Continues on Page 20)

Supernatural Law

By Batton Lash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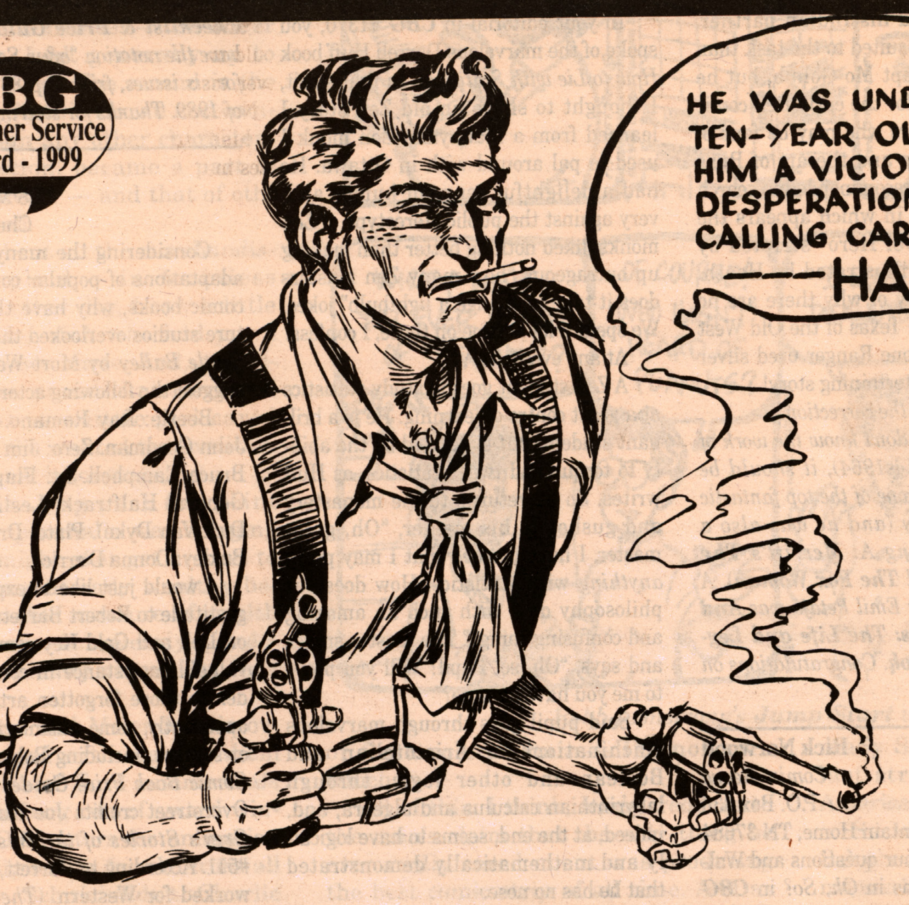
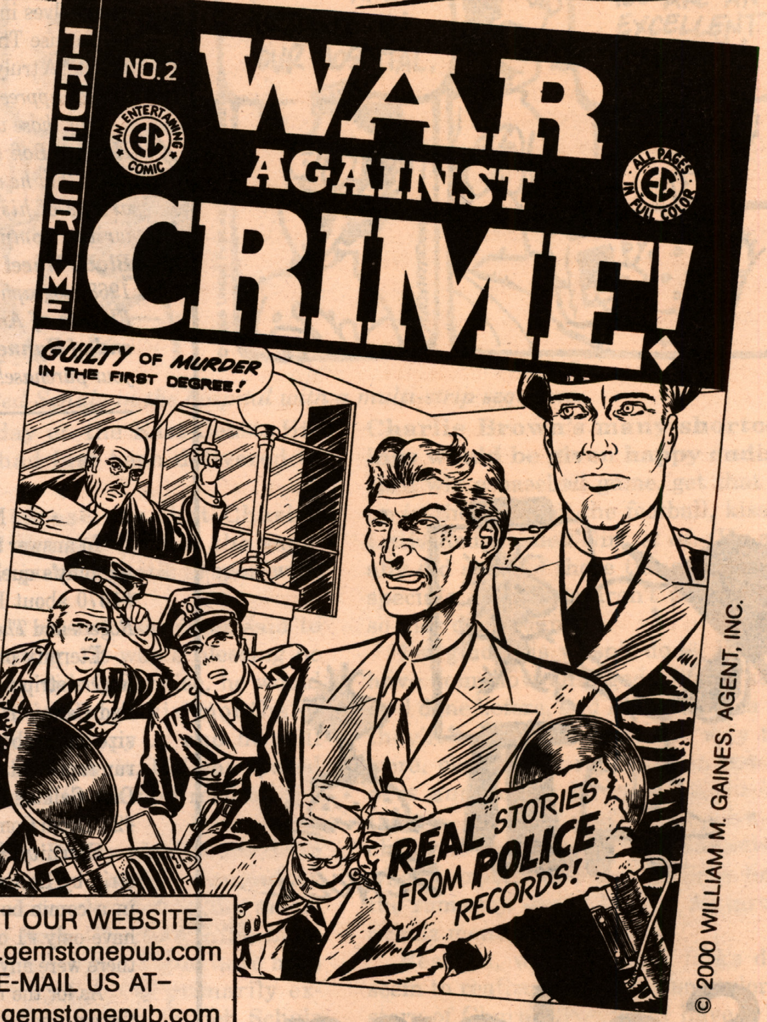

HE WAS UNDERSIZED AND PUNY---WITH THE MIND OF A TEN-YEAR OLD CHILD---BUT HIS SEARCH FOR FAME MADE HIM A VICIOUS CRIMINAL WHO FOUGHT WITH THE DESPERATION OF A CORNERED RAT. AND GUNS WERE THE CALLING CARDS OF THIS RUTHLESS KILLER,----
---HANK "TWO GUN" CORLEY!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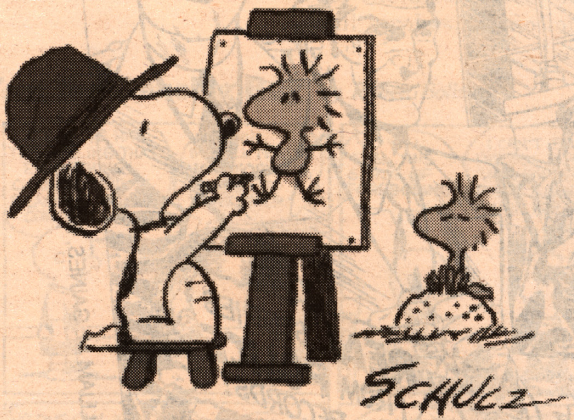

So long
Sparky

Oh, So?

From Page 18

Heath. Theakston planned more issues, but sales of the first were so disappointing that no others were offered.

In my opinion, no artist who attempted drawing the adventures of the masked man and his Indian partner, Tonto, was better suited to the task than Russ Heath (except Mo Gollub, but he only drew covers for the early Dell comic book). Your readers who may be fans of The Lone Ranger and the art of Russ Heath are highly recommended to search out *Creepy* #105, in which appears the story "Dime Novel Hero" scripted by Nicola Cuti and illustrated by Heath. They tell the story of why there are no werewolves in the Texas of the Old West — because The Lone Ranger used silver bullets! A truly entertaining story!

[We appreciate the correction.

For those who don't know the work of Hannes Bok (1914-1964), it should be noted that he was one of the top fantastic artists of his day (and he was also a writer, completing A. Merritt's ***The Black Wheel*** *and* ***The Fox Woman****). A 1968 biography by Emil Petaja was* ***And Flights of Angels: The Life and Legend of Hannes Bok****. Congratulations on your purchase!]*

Rick Norwood
Comics Revue
P.O. Box 336
Mountain Home, TN 37684

In answer to your questions and Walter Lilly's questions in *Oh, So?* in ***CBG*** #1370 about Eternity reprints of *Buck Rogers* and *The Spirit* comic strips:

Eternity published 11 issues of *Buck Rogers* strip reprints, in a comic book titled *Cosmic Heroes*. (#9-11 were double-size squareback comics.) The 11-issue run reprinted dailies by Phil Nowlan and Dick Calkins from the daily strip Series #2 ("Doom Comet") strips #1 to #728.

Eternity also published *The Saint* strip by Leslie Charteris and Mike Roy in a comic book titled *Private Eyes*. I have only #1 of that and am not sure if there were any others.

As for the revived *Lone Ranger* strip, the art was by Russ Heath and the story by, I think, Elliot Megan. If there was a comic-book reprint of that strip, I've never seen it.

Eternity also published strip reprints of the excellent Edith Meiser and Frank Giacoia *Sherlock Holmes* strip (23 issues). I met Edith at an Old Time Radio convention (she wrote many of the Sherlock Holmes radio programs), and she mentioned that, when she did these scripts, comic strips were a new medium for her, so she got in touch with Leslie Charteris to find out the tricks of the trade about how to break down stories into brief daily and longer Sunday segments. I had always assumed that *The Saint* strips were ghosted, like the later Saint novels, but evidently Charteris was able to give her good advice.

[By the way, several Meiser-scripted ***Holmes*** *episodes, including original stories, are now available in a pre-recorded collection from Radio Spirits.]*

Steven Zanvil Sawolkin
228-G Freedom Dr.
Belleville, IL 62226

In your editorial in ***CBG*** #1370, you spoke of the marvelous Darrell Huff book *How to Lie with Statistics*. In that spirit, I thought to share an old Zen story I learned from a Mahayana Zen monk I used to pal around with in Ottawa. He had a delightful sense of humor and, very against the public stereotype of Zen monks, liked nothing better than making up outrageous "how many Zen masters does it take to change a lightbulb" jokes. We spent a lot of time on these, I confess.

At any event:

A Zen student goes to study statistics at a great centre of learning. He is a brilliant student, but is dazzled by the ability to torque and twist statistics, as Huff writes. So he returns to the monastery and gushes to his master, "Oh, great master, I have learned that I may prove *anything* with statistics. How does our philosophy deal with such an amazing and confusing thing?" The master smiles and says, "Oh, so, Pupil? Will you prove to me you have no nose?"

Said pupil goes through marvelous machinations of Aristotelian and Boolean and other logic, through labyrinthian calculus and algebra, and, indeed, at the end, seems to have logically and mathematically demonstrated that he has no nose.

Whereupon —

The placid monk smiles beatifically, hauls off, corks the bewildered student as hard as he can in the schnoz, and asks with a look made of all sweet accord (stole that line from Leigh Hunt, to bring a literary tint to the letter, poetry lovers), "My son, tell me: What hurts?"

Delmo Walters Jr.
939 Woodycrest Ave., #416
Bronx, NY 10452

The Eternity/Malibu title that reprinted *The Saint* newspaper strip was *Private Eyes*. It ran for 6 issues. I can't tell you what year it came out, since I am typing this from work.

Great letter by Hanther regarding Clayton Moore. A sterling (silver?) tribute. Which "dismal big-screen attempt at Lone Ranger where Tonto was portrayed as a savage" did he see? Not 1981's *The Legend of The Lone Ranger*. While Klinton Spilsbury and Michael Horse's version of Lone Ranger and Tonto wasn't superior to that of Moore and Silverheels' version, Michael's Tonto was not a savage. He acted and sounded more like a college-educated guy than a stereotypical Native American.

Speaking of The Lone Ranger, I think that the *Lone Ranger* daily strip Walter Lilly alluded to was drawn by Russ Heath. Greg Theakston's company collected it in comic-book form.

Finally, I'd like to see Marvel do an *Essential Daredevil*. A co-worker is a big fan, and that would be an easier (cheaper) gift to get for him than the *Marvel Masterworks* color version.

[Just goes to show you how the mind can go blank. We actually ***do*** *have* ***Private Eyes*** *in our* ***CBG Comic Book Checklist & Price Guide*** *— and even have the notation "b&w Saint rep." It ran for six issues, from Sep 88 to the autumn of 1989. Thanks for steering us there.]*

Karl Wilcox
628 Morningside Dr.
Chester, SC 29706

Considering the many, many movie adaptations of popular comic strips and comic books, why have the motion picture studios overlooked the long-running *Beetle Bailey* by Mort Walker? I would suggest the following actors for the cast:

Beetle: Ray Romano. Sgt. Snorkel: John Goodman. Zero: Jim Carrey. Killer: Bruce Campbell. Lt. Flap: Will Smith, General Halftrack: Leslie Nielsen (or Dick Van Dyke). Plato: Drew Carey. Ms. Buxley: Donna D'errico.

I would just like to express a note of gratitude to Robert Barrett, an authority on Dell and Gold Key comics, for his invaluable assistance in compiling my index to those forgotten artists. There is, apparently, some misinformation in other sources, including Robert Overstreet's *Comic Book Price Guide*. For example, Overstreet credits Joe Kubert for *Zane Grey's Stories of the West Four-Color* #511. According to Barrett, Kubert never worked for Western. (*The Lone Ranger* #428 (Mar 1977) does look like Kubert's style; does anyone know who drew it?) There's much guesswork involved, and Barrett's research confirmed my suspicions in regard to some works (*e.g.*, Bill Gustafson's work on *Mister Magoo* and Jack Manning's work on *The Banana Splits*).

Can anyone out there identify the artists on any of the following titles: *Alvin, Bachelor Father, Beany & Cecil, Bozo the Clown* (Jack Manning?), *Burke's Law, Calvin & the Colonel, Crusader Rabbit, Deputy Dawg* (John Costanza?), *Dondi* (Joe Certa?), *Everything's Ducky, Francis the Famous Talking Mule, Frosty the Snowman, Hector Heathcote, I Dream of Jeannie, I Love Lucy, Krazy Kat, Lancelot Link Secret Chimp, Land of the Giants, Linus the Lionhearted, Mad Monster Party* (Henry Scarpelli?), *Mary Poppins, Mister Ed, My Favorite Martian* #2-9, *New Adventures of Huck Finn, North to Alaska, Sinbad Jr., Topper & Neil, Underdog, Wagon Train, Who's Minding the Mint?* (Angelo Torres?), *Zoo Parade*?

[I believe the same artist who did most of the Francis issues is the guy who did ***I Love Lucy****. The* ***first*** *issue of* ***Francis (Four-Color*** *#335) was drawn by Dan Noonan, as I recall.]*

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Action
96 VG+ ... $150
158 VG ... 200

Adventure
142 F/VF ... 260

Advs. of Alan Ladd
2 VF ... 280

Advs. of Ozzie & Harriet
1 VG ... 164
1 VG ... 162

All-American
31 VG+ ... 233
55 VG ... 160
60 VG- ... 139
69 F- ... 192

All American Men of War
5 VG ... 100

All Flash
13 VG ... 140
16 F ... 195
19 VG+ ... 145
22 VG+ ... 124

All Star Comics
6 VG- ... 455
18 VG ... 330
20 VG- ... 297
22 VG- ... 267
38 VF ... 1,120
54 VG- ... 180
55 G/VG ... 150

All Star Western
58 F ... 125

Batman
2 Poor ... 340
9 VG ... 550
11 VG ... 1,060
13 G- ... 270
16 VG+ ... 1,020
16 VG ... 926
17 VG (ct) ... 295
19 G/VG (rs) ... 251
21 F ... 372
21 G/VG ... 180
25 VG (ts) ... 376
28 F+ ... 410
31 VG- ... 170
40 VG ... 248
48 VG ... 180
60 G/VG ... 112
64 VG- ... 100
87 VG ... 104
3-D 1953 ... 250

Boy Commandos
1 Fair ... 225
8 VG+ ... 100
10 F ... 132

Danger Trail
1 VG- ... 180
1 G ... 110
2 VF- ... 432
3 VG- ... 250
4 VG- ... 110
4 G ... 60
5 VG ... 130

Detective
53 Fair ... 100
101 VG (rest) ... 134
121 VG- ... 112
123 F ... 186
169 VG+ ... 120

Flash
42 VG+ ... 205
104 VG ... 1,350

Combat
1 VG ... 110

Green Lantern
7 F (rest.) ... 400
27 VG- ... 195
36 VG ... 216

Leading Comics
10 VF- ... 396

More Fun
36 VG (rest) ... 490
86 VG- ... 207

Mr. District Attorney
8 VF- ... 115

Mystery In Space
1 F ... 570

Our Army At War
1 VG ... 234

Real Fact
1 VG ... 112

Sensation
19 F- ... 266

Sensation
107 VG ... 120
108 G Tape ... 60
109 Poor ... 30

Star Spangled
24 F ... 290
33 VG ... 95
47 VF+ ... 310
55 F- ... 120
64 F+ ... 149
98 F- ... 104

Strange Adventures
1 F- ... 720
1 VG- ... 450
2 G ... 110
7 VG- ... 115
8 VG ... 128

Superboy
1 VF- (Canadian) ... 1,195

Superman
7 F ... 197
12 VG- ... 315
15 Fair ... 130
29 VG ... 189
30 G ... 165
30 G ... 146
36 VG ... 176
36 VG- ... 158
37 G ... 90
39 F- ... 327
39 VG- Tape ... 162
46 VG+ ... 134
46 VG- ... 122
47 F- ... 180
47 VG- ... 122
48 VG ... 136
49 G/VG ... 102
56 VG+ ... 125
57 VG+ ... 125
59 VG+ ... 125
61 VG ... 220
61 G ... 105
63 VG- ... 95
65 VG ... 110
65 VG- ... 110
70 VG ... 110
71 VG ... 100
76 VG ... 295
91 VG+ ... 90
100 VG+ ... 350
100 VG- ... 270(2)
Giveaway F- ... 198

Superman's Girlfriend Lois Lane
1 VG- ... 414

Tomahawk
1 F ... 450
2 VG ... 106
4 F/VF ... 195

Western Comics
2 F ... 118
14 VF ... 100

Wonder Woman
5 VG- ... 247
11 VF- ... 540
23 F ... 221
32 F- ... 127

World's Finest
6 VG- ... 292
14 VG- ... 236
17 VG ... 250
19 F ... 318
19 VG ... 212
20 VG ... 212
20 G ... 104
22 VG ... 150
23 F ... 225
26 VG ... 150
27 VG- ... 129
28 VG ... 150
30 VG+ ... 165
31 G/VG ... 96
39 VG ... 130

Timely

Captain America
2 G/VG ... 1,365

Human Torch
2 F ... 1,290
3 F+ ... 1,089
30 VG- ... 170

Marvel Mystery
78 VF- ... 595

Miss Fury
8 VF ... 795

Venus
6 VG ... 95

Young Allies
1 VG+ ... 2,090

Fox

Phantom Lady
15 VG- ... 395
16 F ... 695
17 F ... 1,400
18 F- ... 160

Horror

Amazing Adventures
1 VG ... 120

Beware
13 F/VF ... 87

Blue Bolt Weird
112 VG+ ... 95
113 VG ... 94
116 VG+ ... 86
117 VG ... 89
118 VG ... 94

Dark Mysteries
5 F- ... 90

Forbidden Worlds
1 F ... 375
2 VF- ... 339
2 F+ ... 189
3 F- ... 159
3 VG+ ... 159

Ghost
1 F- ... 150

Monster
1 F ... 119

Mysteries Unexplored Worlds
1 F ... 89

Thing!
16 NM ... 320
16 NM- ... 260
16 VF ... 245(2)
16 VF- ... 166
16 F- ... 105
16 VG ... 80

This Magazine Is Haunted
1 VG ... 110
5 F ... 100

This Is Suspense
23 F ... 81

Web of Mystery
1 F ... 150

Witches Tales
2 NM- ... 230

Atlas

Amazing Adult Fantasy
7 F- ... 180
7 VG ... 112
8 F- ... 142
10 F ... 115
11 F ... 115
12 F+ ... 149
14 F- ... 119

Black Knight
1 VG ... 175

Journey Into Mystery
17 VF ... 214
22 VG- ... 89

Journey Into Unknown Worlds
33 VF- ... 110
36 VG- ... 270
8 F ... 179

Marvel Tales
96 VG+ ... 129
102 VG- ... 120

Strange Tales
41 F/VF ... 211

Tales of Suspense
13 F- ... 108
16 F- ... 108

Golden Age

Adventures of Fly
1 VG ... 112

Airboy
V.2 #11 F- ... 150
V.2 #11 VG+ ... 110

Air Fighters
V.1 #3 F- ... 370
V.2 #7 VG ... 145
V.2 #10 VG ... 135

Amazing-Man
12 G/VG ... 150

Animal Comics
4 F ... 102

Archie's Christmas Stocking
1 VG+ ... 250
1 G/VG ... 170

Archie's Joke Book
1 VG ... 128

Archie's Pal Jughead
3 F- ... 89

Attack on Planet Mars
nn VG- ... 100

Betty & Veronica
1 VG ... 159

Big Chief Wahoo
1 VF- ... 159

Blackhawk
9 G/VG ... 385
9 G- ... 231
9 Fair ... 180
10 VG ... 195
12 VG ... 159
14 VG ... 124
21 VF ... 250
24 F ... 129
26 NM- ... 295
28 F ... 129

Black Terror
26 VG+ ... 85

Blue Bolt Adv.
103 VF- ... 130

Boy Comics
5 F+ ... 260
6 VG+ ... 450
8 F- ... 230
13 F- ... 119
14 VG ... 110

Buccaneers
20 VF ... 195
23 F ... 96
25 VF- ... 112
26 VF+ ... 150

Buck Rogers
5 VG ... 160

Captain Battle
3 VG+ ... 195

Captain Easy
nn VG ... 160

Capt. Science
1 VG- (res) ... 112

Crime Detective
V.1 #1 VF ... 100

Crime Does Not Pay
22 F+ ... 1,920
23 F ... 1,005
25 VF ... 1,020
26 VF- ... 900

Crusader From Mars
1 VG- ... 105

Daredevil Battles Hitler
1 F ... 3,000

Daredevil
15 G/VG ... 119
17 F+/VF ... 284

Destination Moon
nn VG ... 114

Dollman
1 VG+ ... 560

Ellery Queen
2 VG+ ... 112

Exciting
41 VG ... 90
53 VG+ ... 95

Famous Funnies
18 VG ... 190
22 VG ... 112
29 F- ... 140
32 VG+ ... 95
33 VG ... 80
41 F+ ... 92

Fantestic Comics
2 Fair ... 200

Fightin' Marines
6 VF- ... 100

Fighting Yank
18 F- ... 100

Flash Gordon
FF 10 VG+ ... 165

Flying Saucers
1 VG ('50) ... 124
nn G ('52) ... 55

Funny 3-D
1 File w/Glasses ... 95

Great
1 F+ ... 129

Green Hornet
40 F/VF ... 114
41 F+ ... 96
42 VF- ... 114

Green Jet
1 F ... 90

Green Lama
7 F ... 120
7 F- ... 108

Guadalcanal Diary
nn VF- ... 130

Hit Comics
1 (miss over & 1st & 2nd wraps) ... 250
20 VG ... 179
31 F ... 120(2)

How Stalin Hopes We Will Destroy America
nn VG+ ... 100

Jackie Gleason
2 VG/F ... 130

Jamboree Comics
1 NM ... 120
2 NM ... 70

Jungle Jo
nn F ... 101

Junior
11 VG ... 129
16 VG+ ... 139

Katy Keene
2 VF- ... 216
Ann. 1 F- ... 116
Ann. 3 VF ... 150

Katy Keene - Pin-Up Parade
4 VF ... 159

Killers
2 G/VG ... 100

Liberty Comics
10 VF ... 85

Little Orphan Annie's Junior Commandos
nn F+ ... 100

Looney Tunes & Merrie Melodies
23 F ... 130

Man of War
1 VG (res) ... 350

March of Comics
60 F ... 105

Marge's Little Lulu
1 F+ ... 295
1 VG ... 104
18 VF- ... 86

Masked Marvel
1 VG ... 289

Mask of Dr. Fu Manchu
VG- ... 142

Meet Corliss Archer
1 VG ... 120
2 F+ ... 160
3 F ... 135

Mighty Mouse
1 VG+ ... 220

Military
10 VG+ ... 269
15 VG+ ... 164
23 F ... 215
24 VG ... 112(2)
25 VF- ... 299
25 VG ... 115
26 F ... 179
26 VG ... 112
27 VG ... 112(2)
28 F- ... 153
29 VF- ... 290
29 F ... 179
30 VG- ... 100
31 VG ... 108
32 F/VF ... 257
35 VG/F ... 123
38 VG ... 100
43 F/VF ... 269
43 F- ... 126

Miss America
V.1 #4 F ... 120

Modern
52 VG+ ... 99
58 F ... 100
83 F ... 95

Moon Girl & The Prince
1 F- ... 200

Movie Comics
4 VF ... 292
4 F ... 100

Mystery Comics
3 VG ... 110

National Comics
19 VG ... 120

New Funnies
76 VF- ... 750

Our Gang
4 F ... 86

Out of the World
1 VG ... 106

Popeye
1 VG+ ... 85

Prize Comics
17 VG- ... 104

Real Life Comics
15 F+ ... 65

Robotmen of the Lost Planet
1 VG+ ... 189

Rocket to the Moon
nn VG ... 158

Roly Poly
12 VF- ... 72

Shadow Comics
V.5 #2 VF- ... 180
V.5 #8 F+ ... 137
V.5 #9 VF- ... 180
V.5 #10 F ... 110
V.7 #7 F- ... 90

Shield Wizard
V.1 #5 VG ... 570

Silver Streak
20 F/VF ... 293
21 F/VF ... 351

Space Action
1 VG ... 100

Space Adv.
13 VF ... 94

Space Patrol
1 VG ... 145

Sparkler
4 VG ... 100
8 F/VF ... 200
12 F (mct) ... 110

Speed Comics
1 Fair (non-story pg. miss.) ... 189

Stamps
7 VF+ ... 100
7 VF ... 90

Stories by Famous Authors
3 F+ ... 139

Strange Worlds
1 VG+ ... 169
1 VG ... 159(3)
2 F- ... 175
6 F- ... 100
19 F- ... 74

Super Mystery
V.1 #2 VG- ... 150

Super Spy
1 F (res) ... 400

Tarzan
2 VG ... 100

Terrors of the Jungle
19 F ... 125

Thrilling
3 VG ... 142
62 VG ... 60
63 F ... 120

Tip Top
18 VG ... 158
37 VG ... 110

Uncle Sam Quarterly
1 VG+ ... 65

Warrior Comics
1 VF- ... 72

Weird Comics
7 VF- (cleaned & pressed) ... 450

Women In Love
nn F ... 295

World Famous Stories
1 G ... 106

Classics Illust.
6 VG- (1st) ... 204
7 G/VG (o) ... 127
14 G/VG (13) ... 255
17 F- (16) ... 160
21 VG+ (1A) ... 180
21 VG (21) ... 162
33 VG- (1st) ... 180
40 VF- ... 324
40 F- ... 177
43 VG- ... 135
44 VG- ... 100
44 F- (1A) ... 164

Dell Giants

Bugs Bunny's Christmas Funnies
5 VF ... 72

Donald Duck Disneyland
1 VF ... 70

Little Lulu In Australia
42 VF ... 70

Peter Pan
VG+ ... 300

Tarzan's Jungle Annual
5 VF+ ... 80

Vacation Parade
1 VG ... 220

Walt Disney's Christmas Parade
1 VG ... 108

W.D. Silly Symphonies
2 F/VF ... 127
3 VF- ... 160

Four Color

Series II
12 F- ... 132
17 VG- ... 87
30 VG ... 114
77 VF+ ... 375
92 VG ... 110
101 F/VF ... 130
105 VG- ... 110
108 VG- ... 200(2)
147 F- ... 225
148 VG ... 136
159 VG ... 139
161 VG+ ... 120
178 F ... 295
178 VG+ ... 220
178 VG ... 184
189 VG ... 118
199 VG ... 126
203 VG+ ... 103
308 VG+ ... 59
386 F+ ... 350
386 VG ... 220
386 VG ... 172
456 VG ... 122

Western

Buster Crabbe
3 VG ... 80
7 VF ... 90 (2)

Chief Victorio's Apache Massacre
nn F ... 107

Cisco Kid
1 VF/NM ... 290

Frontier Fighter Davy Crockett
nn VF- ... 76

Gunfighter
8 VG+ ... 70
9 VF- ... 169

Hopalong Cassidy
7 VF ... 149
8 VF ... 149
12 VF ... 100
14 F- ... 93

Jimmy Wakely
1 VG ... 200

Johnny Mack Brown
FF 645 NM ... 110

John Wayne
1 VG ... 244
3 NM- ... 460
Giveaway VF+ ... 95

Lash LaRue
1 VG ... 189
4 F ... 115

Lone Ranger
97 NM ... 90

March of Comics
Gene Autry 54 F/VF ... 85

Outlaws
V.1 #9 F ... 110

Real Western Hero
70 F ... 95

Red Ryder
28 VF ... 104

Rocky Lane Western
1 VG- ... 149

Rod Cameron Western
6 NM ... 115

Romance Trail
1 VG (ct) ... 100

Roy Rogers
1 VG ... 159

Six-Gun Heroes
1 VG/F ... 100

Tom Mix Ralston Purina
1 VG- ... 500
2 VG ... 72

Tom Mix
2 VG/F ... 90

U.S. Marshall Trail Colt
2 F+ ... 105

rs = rusty stample
ts = tear seal
ct = color touch
FC = File Copy
rest = restored
mct = minor color touch

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MegaCon

Preview guest
Comics Buyer's Guide

March 31-April 2, 2000 • Orlando, Florida

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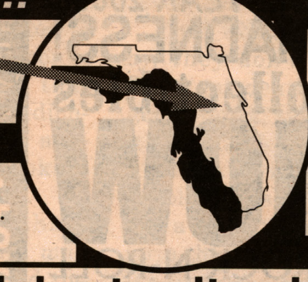


Hours ...

Friday: 1-7 p.m.
Saturday: 10 a.m. to 6 p.m.
Sunday: 10 a.m. to 6 p.m.

Tickets and information ...

$15 per day (available only at the door); $35 for all three days (available at the door or through pre-registration)

For more information or to pre-register, contact MegaCon at 4023 Tampa Rd., Suite 2400, Oldsmar, FL 34677 (813) 891-1702; fax (813) 891-0542; or e-mail *megacon2000@megaconventions.com*

MegaCon celebrates its sixth year March 31- April 2

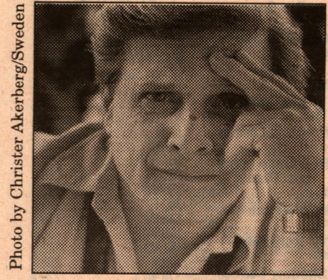


Photo by Christer Akerberg/Sweden

MegaCon 2000 guests include Harlan Ellison (top) and Rena Mero (bottom).

The weekend of March 31-April 2 marks the sixth anniversary of the MegaCon convention in downtown Orlando, Fla. MegaCon, sponsored by NextPlanetOver.com, will celebrate Stan Lee's 60th anniversary in the comics industry. In addition to giving two presentations over the weekend, Stan will greet fans and participate in autograph sessions every day.

MegaCon organizer James Breitbeil said, "I'm amazed at how fast the convention has grown in just six years. With all the publicity we're getting locally and nationally, I'm hoping attendance will reach 20,000 over the three days."

Guests. More than 200 comic-book creators, artists, writers, and media guests will be featured. This year's guests include Stan Lee, Harlan Ellison, Garth Ennis, Michael Turner, George Pérez, Barry Windsor-Smith, Ron Marz, John Romita Sr., and Roy Thomas. Media guests include Rena Mero, Lloyd Kaufman, and *Lost in Space* television star Mark Goddard. In addition to their appearance and autograph sessions, many guests are scheduled to speak during the weekend.

Special guest Harlan Ellison, winner of numerous awards including multiple awards of Nebulas and Hugos, will give two unique presentations on Saturday and Sunday. Ellison created stories for *The Twilight Zone* (including Danny Kaye's final performance) and was the onscreen critic for The Sci-Fi Channel for six years.

Golden Age Green Lantern creator Martin Nodell will celebrate the 60th anniversary of his creation. Nodell and his wife, Carrie, have been popular with fans for years and have been termed by DC as "DC Comics' Goodwill Ambassadors."

Events. MegaCon will have more than a dozen special features and events, the biggest of which is the $5,000 CrossGeneration Quiz Show.

The aisles were packed at MegaCon '99.

Three hours are dedicated to some of the greatest comics creators — Lee, Romita, Thomas, Marz, Turner, and Ennis — as they discuss their careers and vie for $5,000 in charity money. Questions from the audience will follow the event.

The quiz show will be offered in three 45-minute segments:

Session One

Topic: How do we merge the best aspects of the pre-1975 era (storytelling, effective long-term and short-term story arcs, integrated and consistent universe implementation, *etc.*) with the advanced-technology-supported graphics and visual display techniques of the '90s and beyond?

Session Two

The second session will be in the format of a quiz show. The two teams (pre-1975 and post-1975) will answer comics questions from across both eras.

If a question is missed, the opposing team will have the opportunity to answer the missed question. Points will be totaled, and each member of the winning team will have a check for $1,000 donated to the charity of his choice in his name, while each member of the losing team will have a $500 donation made in his name.

The teams are:

Team A) Lee, Romita, and Thomas

Team B) Ennis, Turner, and Marz

Session Three

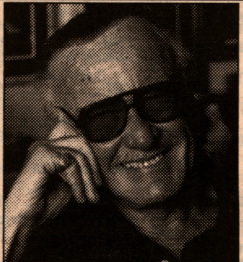
A 45-minute open forum will permit questions from the audience to be directed to any or all panel members.

Tons of gaming. Round-the-clock gaming has become a vital aspect of MegaCon. With more than 100 gaming tracks, MegaCon will boast one of the largest gaming venues in the country. MegaCon has teamed with Sunquest Partners to provide unlimited free gaming to all attendees. Events will include Role-Playing Game Association (RPGA) sanctioned role-playing tournaments, independent role-playing events, miniature games and strategy events, family board gaming, trading-card games, and live action role-playing.

Anime and video rooms. Once again, MegaCon will feature Japanese animation with continuous showings in two different anime rooms. Anime Gaijin America and Anime Sushi will present the featured anime. Anime programming will run continuously, even beyond the main convention hours. Showings also include previews from Troma (*Toxic Avenger*). Additionally, fan favorite Arne Starr will show previews of upcoming movies including *The X-Men*.

Publishers. Publishers will be well represented at one of the earliest major comic-book events of the year. The list of publishers scheduled to attend includes DC, Dark Horse, Top Cow, Chaos, Awesome, Avalon, and Crusade. CrossGeneration Comics will make its convention and public team debut with the entire CrossGen creative team in attendance. Most publisher booths will have creator appearances, autographs, giveaways, special edition comics, and other freebies.

Stan Lee celebrates 60 years in the industry at MegaCon ...



After 60 years in comics, animation, and entertainment, most people in Stan Lee's position would have a party, hang it up, and draw a pension. Instead, Lee is having a party, going public, and plugging in.

Last year, Lee opened the doors of a new dot-com concern called Stan Lee Media (*www.stanlee.net*), took it public, and started over. He made headlines in the business when he renegotiated his lifetime exclusive contract with Marvel and moved into new digs in Encino. Now, less than a year into his new venture, he is re-energized and on a tear, making deals at a record pace. His aim is to use the Internet to revitalize the audience for super-heroes and comics in general. He has partnered with shockwave.com, a Web animation portal, to launch a number of new creations on the Internet.

The projects Stan is working on this year, in addition to writing his *Stan's Soapbox* column for Marvel (for which he is still Chairman Emeritus) and his role as executive producer of both the *X-Men* film and the upcoming *Spider-Man* film, include:

- *The 7th Portal* — Stan's first super-hero creation in more than 25 years. It's the story of how six video game beta testers are transformed into Earth's only defense against a sinister invasion. Presented not as cyber-comics, but rather as animated "Web-isodes" using Shockwave's Flash animation plug-in, *The 7th Portal* will have its premiere Feb. 29 before an audience of more than 500 fans and Hollywood celebrities and to tens of thousands more via a worldwide webcast.
- *The Backstreet Project* — Stan and comics fan Nick Carter — one of the members of the pop group The Backstreet Boys — have teamed to present an animated series based on the singing sensations as super heroes. Previewed first in *Time* last month, the project is aimed at attracting new audiences to the super-hero genre.
- Mighty Mouse — For a younger audience, Stan is reviving the iconoclastic funny-animal hero Mighty Mouse through a special arrangement with Paramount and its parent company, Viacom.

On Saturday, April 1, at 7 p.m., MegaCon will provide an invitation-only party celebrating Lee's 60 years in the comics industry.

Lee will discuss his career as well as his new endeavors throughout the convention, including a noon panel on Sunday, April 2, at which he will show video footage from the Feb. 29 Stan Lee Media bash in Los Angeles.

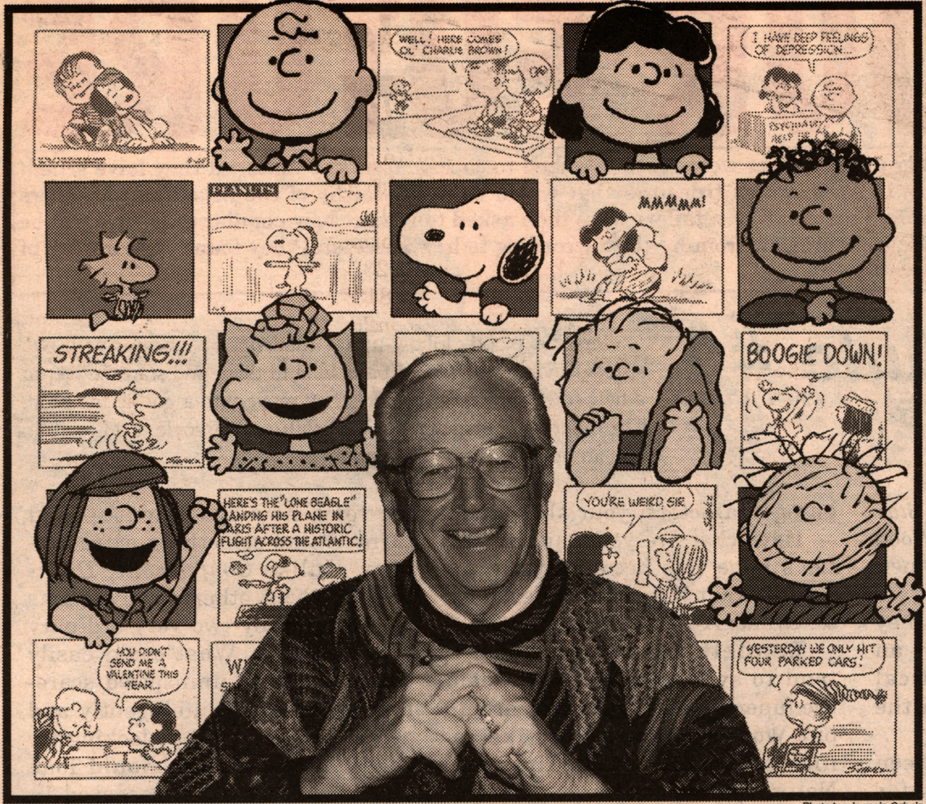

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Photo by: Jeannie Schulz

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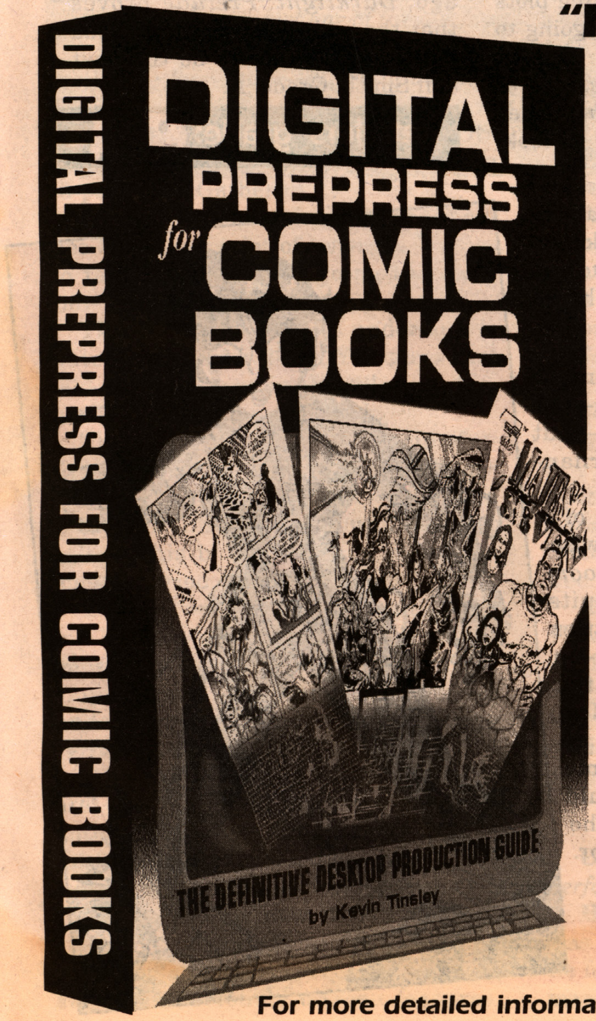
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"★★★★" -*Computer Publishing Magazine issue #6*

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COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

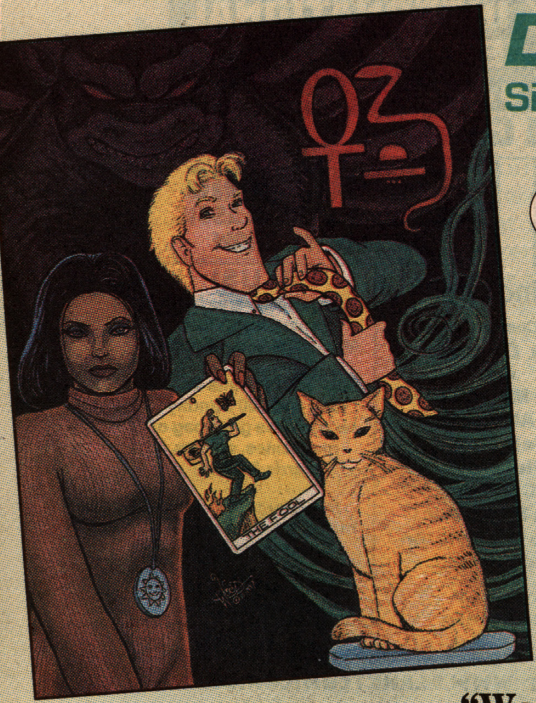
For April releases

A number of publishers were recently asked to choose, from the material they have scheduled to ship in April, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

Darklight: Prelude #1

Sirius, b/w, 32 pages, $2.95

Teri Sue Wood's follow-up to *Wandering Star* begins with two sisters leaving their sordid pasts behind them and starting over in a new town, Bowmont, where they move into a gothic mansion. The other tenants include a shapeshifter, a gargoyle, a talking cat, and an immortal female Egyptian.



HEAD OF THE CLASS

Bahls: Fans of *Wandering Star* will find this a must-have. Wood has come up with another winner. The story of two sisters looking for a house and the characters they meet in the process make for an intriguing series. The mystical and mysterious are mixed in the right combination. Grade: **A-**.

Mateer: Wood fans have been waiting for this new series for what seems like forever, so let's get the best news up front first: It's very promising, and should be at least as good as *Wandering Star* — maybe better, since Wood is a more experienced storyteller now, one with a deeper and richer voice. This one is set in the present, with two sisters (one a comic-book artist, nudge-nudge-wink-wink) who end up renting a house whose landlord and neighbors turn out to be much more than they appear. You've got your high-fantasy elements, your intriguing characters, your sly humor — Hey, what are you waiting for? Let's hope this becomes the cult favorite that *WS* did — it deserves to. Grade: **A-**.

Bennett: Series about magic tend to swerve sharply between the funereal and the light-hearted, but Wood's new series strikes a nice balance between the two. Naturally, the first issue introduces just the characters, but it sure looks as if *Darklight* will be a worthy successor to *Wandering Star*. Grade: **B**.

Inwood: Hey, the start of a really interesting story. Mystical and fun. The pictures are well drawn with lots of background details. Lots of interesting characters and lots of interweaving plots unfolding already. This is going to be a good one. Grade: **A**.

Lawton: Like *Confessions of Cereal Eater, Darklight* takes something very ordinary — looking for a new apartment — and turns it into something extraordinary. Unlike *Confessions, Darklight* is about otherworldly spirits encountered by two very ordinary young women. What could easily devolve into an uninspired scare-fest is presented intelligently and at its own pace. Those looking for cheap shock thrills should look elsewhere. Those interested in good storytelling should look right here. Grade: **B+**.

Biggers: What a delightful story — and what wonderful art! Wood is a storyteller with a voice distinctly her own; I'm glad to see her back with a new series. This is her first work since *Wandering Star* ended more than two years ago; *Darklight: Prelude* proves that the wait was worth it. Wood has what it takes to be the next Jeff Smith. Grade: **A**.

> **"Wood has what it takes to be the next Jeff Smith."**
> — *Cliff Biggers*

Retailers' grade: A-

Retailer panelists reviewing • April titles •

S.A. Bennett
Dark Star Books & Comics, Yellow Springs, OH

Cliff Biggers
Dr. No's Comics, Marietta, GA

Diane Inwood
Fan-Quest Yuma, AZ

Peggy Bahls
Cosmic Comics, Helena, MT

Tom Lawton
Newbury Comics Boston, MA

Phil Mateer
All about Books and Comics, Phoenix, AZ

Rumble Girls #1

Image, b/w, 32 pages, $3.50

Lea Hernandez presents a story of Raven Tansania Ransom, an orphaned female pilot of a suit of battle armor known as a HardSkin. Combat between the HardSkins is akin to professional wrestling with staged bouts, and Raven finds herself pitted against Carmen Cameron.

Inwood: Hmm, a story about wrestling personalities and how their fortunes are met by the characters they portray. Throw in anime-style art, a silly story about a girl challenging the big bad guy, and what do you get? Beats me. This could appeal to many genres — anime, wrestling, cute but tough girls, and lots of action. I'm not sure if it will keep *my* interest, though. Grade: **C**.

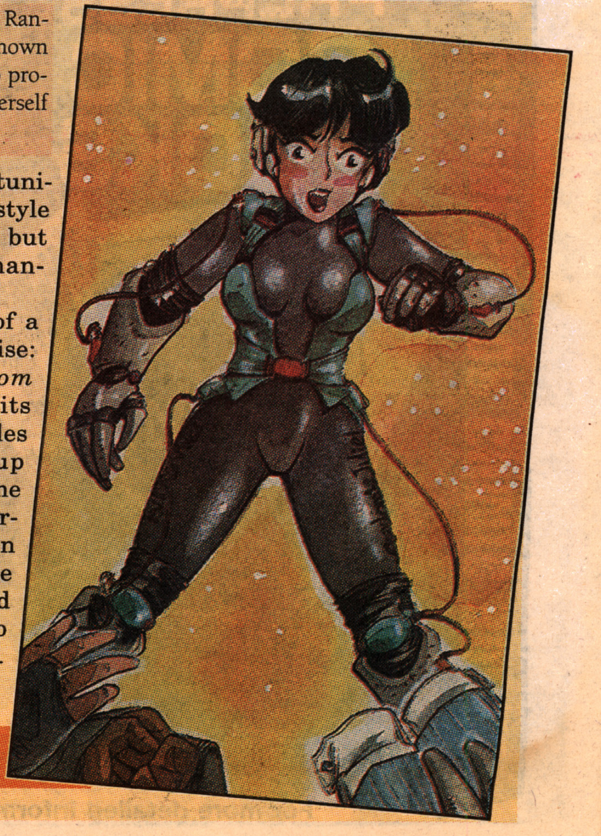
Bennett: Hernandez uses stock themes from Japanese comics and popular culture (not to mention professional wrestling) to tell a clever (loved the empty corporate "suits" being seen as — empty corporate suits) "take" on the whole thing, using her own unusual style. Grade: **B**.

Bahls: Fans of manga and battle-suited heroes will enjoy this. Hernandez has written a story with both humor and action. Grade: **A-**.

Biggers: Women rule — this month, anyway. This is the third grade-A comic book written and illustrated by a woman; nothing significant there, I guess, other than it goes to prove that the comics medium is truly equal opportunity. *Rumble Girls* is high-energy manga-style action with strong, likable characters — but what else would you expect from Hernandez? Grade: **A**.

Mateer: This is a fun combination of a number of elements, manga and otherwise: schoolgirl clashes (like, say, *Bathroom Girls*), with the characters in powersuits (like *Power Rangers, etc.*), but with battles that are actually fakes, with made-up characters for public consumption (like the WWF and other wrestling programs). Hernandez pulls this all together by using an Americanized manga style and some sharp, imaginative scripting; this should appeal to a wide range of readers who like action, science-fiction, and humor. Grade: **B**.

Retailers' grade: B



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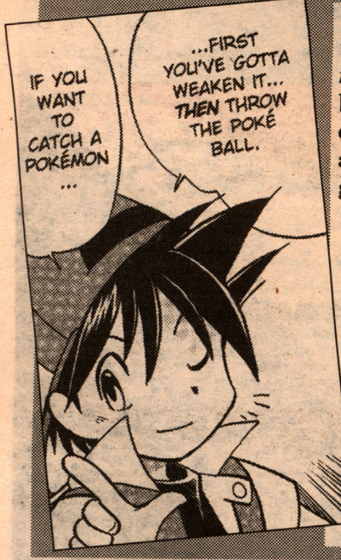
Pokémon Adventures Vol. 1

Viz, b/w, 208 pages, $14.95

Subtitled "Wanted: Pikachu!," this trade paperback collects stories based on the Game Boy games, not the TV series. The adventures of Red, Blue, and Professor Oak by Hidenori Kuzaka and Mato come from *Pokémon Adventures Part 1* #1 through the first half of *Part 2* #1.


...FIRST YOU'VE GOTTA WEAKEN IT... THEN THROW THE POKÉ BALL.
IF YOU WANT TO CATCH A POKÉMON ...

Inwood: I was expecting the main character to be Ash. These stories stay true to the *Pokémon* culture. This is a big book, almost coloring-book size, and it's in black and white. I'm tempted to color it myself. All the *Pokémon* characters are there — Misty, Professor Oak, *etc.* — and we get to see a lot of the more elusive Pokémon. Good reading and lots of fun. A little pricey, but *Pokémon* fanatics seem to have an endless supply of money. Grade: **A**.

Bahls: Even though I am not a big fan of Pokémon, I must admit this comic book was charming. Children of all ages and fans of *Pokémon* will thoroughly enjoy this. Grade: **B**.

Bennett: About the only thing left holding back comics in America is the anemic, periodical-pamphlet format. And this squarebound magazine (with free stickers inside, yet!) might just help break that tired old mold — and get these fun stories into the hands of young, new readers. Grade: **B**.

Biggers: Grading *Pokémon Adventures* is a lot like evaluating eggplant. If you don't like eggplant, it becomes pretty hard to separate personal biases from critical evaluation. I'm not at all a *Pokémon* fan, but, as far as *Pokémon* comics are concerned, this is as good as it gets. Grade: **A**.

Lawton: Ignoring the fact that *Pokémon* comic books are just a ploy to leach sales from Game Boy games and trading cards, ignoring the fact that every other phone call I handled this past Christmas was about *Pokémon* product, ignoring the fact that this same product is now languishing on the shelves, I still cannot be dissuaded from the notion that this stuff is trite and dull. If the kids aren't already as tired of this as I am, they may enjoy this. Grade: **C**.

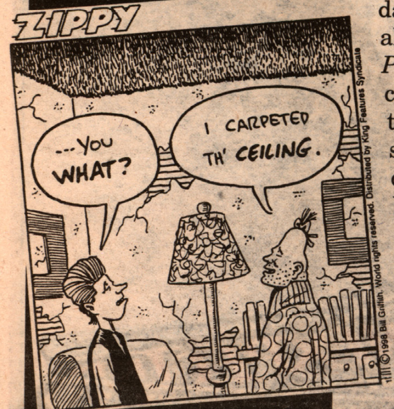
Mateer: News that the first *Pokémon* comics have, in their various reprintings, now sold more than a million copies can be taken a couple of different ways: as a sign of the Apocalypse, maybe, or (more optimistically) of the idea that comics are *not* a dying art form. Give kids an interesting story, tied in to something they care about anyway, and they'll be happy to read them. Look at this graphic novel: 208 pages for less than $15, with a number of well-drawn and well-told episodes chronicling the little monsters and their trainers. Grownups can hate these, if they must, but let's acknowledge a debt: What other phenomenon has introduced so many kids to the joys of reading comics over the last few years? Buy these for any youngsters on your gift list and quit griping. Grade: **B**.

Retailers' grade: B+

Zippy Annual

Fantagraphics, b/w and color, 160 pages, $19.95

Bill Griffith's newspaper strip from the past two years is collected in this volume (aka *Z2K*) that includes both the daily installments and 24 pages of Sunday strips in color.


ZIPPY
...YOU WHAT?
I CARPETED TH' CEILING.
©1998 Bill Griffith. World rights reserved. Distributed by King Features Syndicate

Mateer: Your humble reviewer is lucky to live in Phoenix, Ariz. (well, sometimes), because the local paper runs *Zippy*, thereby mixing a daily dose of non sequiturs and snide cultural analysis with the *Mary Worth* and *Judge Parker* strips. Readers who aren't so lucky can now, for slightly under $20, get the last two years' worth of daily strips, plus a color section with all of Griffith's innovative Sunday strips, too. All of this together is probably more Zip than you really need at one time (since the character works better in smaller doses), but that's just a good reason to stretch the reading out over a few weeks and get even more value for your money. This is an offbeat but classic American comic strip and worth a place on any fan's shelf. Grade: **A**.

Bahls: Griffith's characters have been familiar to fans for many years in newspapers across the country. This collection of these hilarious adventures of Zippy and pals is now collected into one volume. For fun reading and a zany look at life through Zippy's eyes or for a romp through a weird look at life, get this. Grade: **A**.

Bennett: Day after day, month after month, Zippy remains the wildest, wonkiest, and wooliest of the syndicated comic strips. This collection (the first in entirely too long a time) gives ample examples of its many wonders — including the hard-to-find Sundays! Grade: **A**.

Biggers: Ever get the feeling you're in a live-action re-enactment of "The Emperor's New Clothes"? That's the way I feel every time I read Griffith's *Zippy*. Griffith is a talented artist; too bad he squanders his ability on this series. If you've ever read a *Zippy* strip and liked it, you'll like this collection. Of course, if you've ever read a *Zippy* strip, you've pretty much read this one-note collection. Grade: **D-**.

Inwood: Delightful reprints of *Zippy* comic strips. A great way to get all your *Zippy* in one location. Grade: **B**.

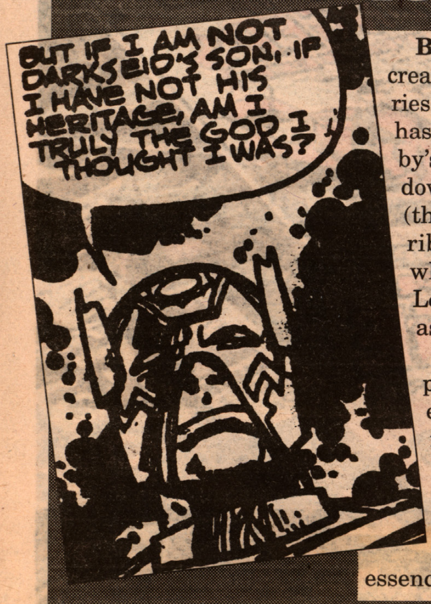
Lawton: If your paper doesn't carry *Zippy*, this is a great buy. If your paper does carry *Zippy* and you don't read it, this is a great buy. If you do read *Zippy* but don't remember individual strips beyond a week or two, this is a great buy. If you do remember the strips but want them collected into one convenient and easily accessed source, this is a great buy. Are we getting the picture yet? Grade: **A**.

Retailers' grade: B+

Orion #1

DC, color, 32 pages, $2.50

Walter Simonson continues his exploration of Jack Kirby's Fourth World — beginning with Orion's search for his true origins.


BUT IF I AM NOT DARKSEID'S SON, IF I HAVE NOT HIS HERITAGE, AM I TRULY THE GOD I THOUGHT I WAS?

Bennett: Over the years, a lot of talented creators have tried their hands at telling stories set in Kirby's Fourth World, but no one has come as close as Simonson. He's got Kirby's pacing, rhythm, and crackling energy down pat, and his version of the characters (this issue heralds the return of the real Terrible Turpin, not the pale shadow of him who shows up in *Superman*) are spot on. Let's face it: This is as close to the original as we're going to get. Grade: **B**.

Biggers: Simonson's tenure on *Thor* proved that he knew how to invoke the essence of Kirby without slavishly imitating the King's style — either in story or art — and now, with *Orion*, he makes it clear that *Thor* wasn't a fluke. Simonson has a rare ability to distill a complex concept to its essence, then embellish that essence with his own elements, resulting in a work that is true to the original yet distinctly Simonsonesque at the same time. He begins with a story that questions whether Orion is truly Darkseid's son — and I can't wait to see where he goes from here! Grade: **A**.

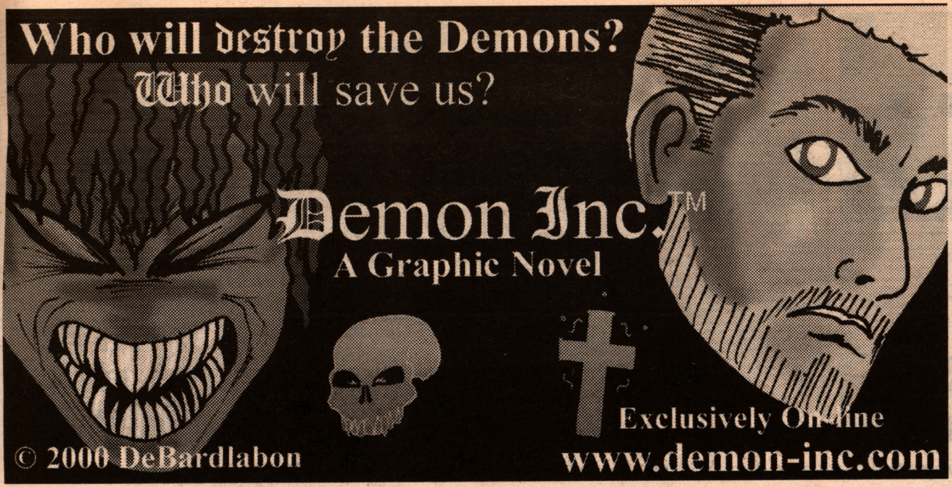
Inwood: Since I don't read super-hero comics, I'm not familiar with these characters. It is hard to understand what is going on and why. If you are already familiar with these characters, you will probably think this is great. This story isn't a good jumping-on point for new readers. Grade: **B**.

Bahls: Fans of The JLA and Darkseid stories will want this one for their reading pleasure. Simonson's story about Orion searching for the truth of his birth introduces new characters to the DC universe. We will get to see more of the battle of Orion and Darkseid as they come to Earth to continue their feud. Grade: **B+**.

Lawton: I've never really enjoyed the New Gods and Fourth World characters, and this story isn't going to change that. I enjoyed the mysterious Earthbound interludes, but, once Orion and Kalibak begin their grandstanding, it's time to take the Boom Tube outta here. Grade: **C**.

Mateer: Simonson made his first big splash years ago when he took over *Thor*, and this new series proves that he still has a way with epic fantasy, heroic characters, and larger-than-life cosmic concepts. A lot of creators have tackled Kirby's Fourth World, some more successfully than others, but Simonson has always shown the surest understanding of its mythic, high-tech-fantasy grandeur and knockout, gosh-wow visuals. Grab on to this and enjoy the ride. You're in the capable, sure hands of a great storyteller. Grade: **A-**.

Retailers' grade: B+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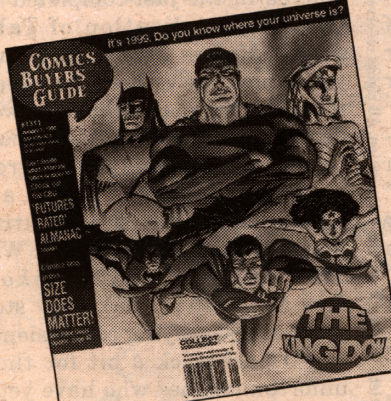
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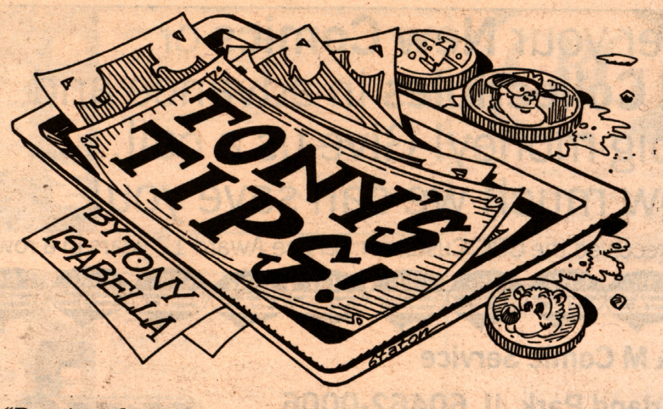
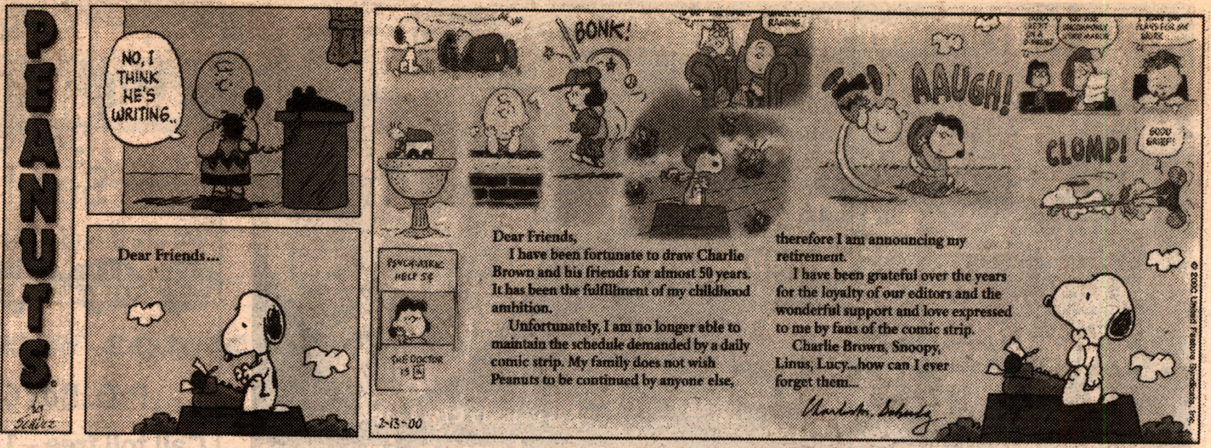


"But just because someone's gone doesn't mean that you stop loving or remembering them on special occasions. And when we look at their photographs, we give them a hug with our hearts ... because we can't give them a hug for real!"

*— Elly, talking to her young daughter April in the Feb. 13 episode of **For Better or for Worse** by Lynn Johnston*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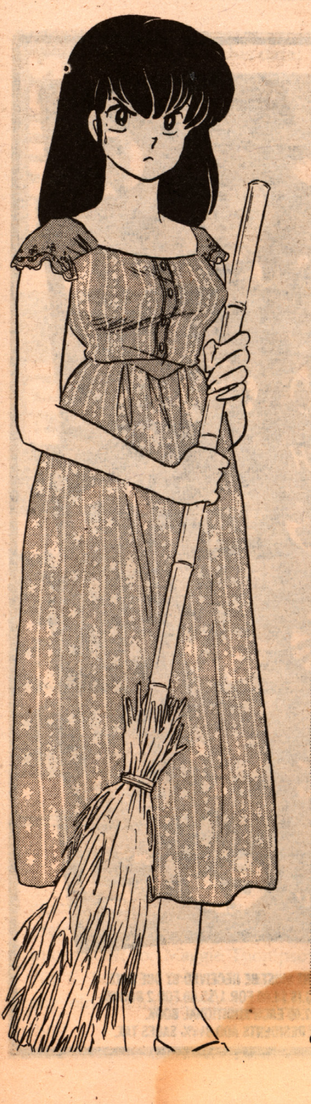
Dear Friends,
I have been fortunate to draw Charlie Brown and his friends for almost 50 years. It has been the fulfillment of my childhood ambition.
Unfortunately, I am no longer able to maintain the schedule demanded by a daily comic strip. My family does not wish Peanuts to be continued by anyone else, therefore I am announcing my retirement.
I have been grateful over the years for the loyalty of our editors and the wonderful support and love expressed to me by fans of the comic strip.
Charlie Brown, Snoopy, Linus, Lucy...how can I ever forget them...
Charles M. Schulz

*Some newspapers didn't run the first two panels of Schulz' final **Peanuts** Sunday strip.*

> **"Godai, though I'm not sure he realizes it himself, has grown into true manhood over the past several years."**
> *— Tony Isabella*



It was very early Sunday morning. I was yawning, as I stumbled into my office. Eddie and Kelly were spending the night with their friends Eliot and Molly, and, as is usual at such times, I had slept uneasily. Just an old worry wart, that's me.

Glancing at the clock, I realized the newspapers were still a few minutes from hitting my driveway, so I went online to check my e-mail. There were a dozen or so messages, but the one that caught my eye and made my stomach sink had a header that read, simply and tragically:

Sparky gone.

Charles M. Schulz, the creator of *Peanuts*, was gone, passing in his sleep at the age of 77, mere hours before the publication of the last new strip he would do for the feature. I went to a news site for further confirmation and found it. Our greatest American cartoonist had died.

There were several earlier articles on the site, reporting on the Feb. 13 strip, which, as we had known for some time, was to be the last new *Peanuts*. Though, of course, we secretly hoped that Schulz would beat his colon cancer and come back to his creations. The articles spoke of the love his countless fans had for Schulz and the honors he had received and would be receiving in the near future.

E! Online News summed them up nicely:

> To honor the contributions of the 77-year-old illustrator, a number of tributes have been launched. Among the honors:
>
> Schulz will be receiving the Congressional Gold Medal, the highest honor Congress can bestow on an individual, for "giving our nation a unique sense of optimism, purpose and pride."
>
> Several cartoonists, including *The Simpsons*' Bill Morrison, Cathy Guisewite of *Cathy*, Tom Wilson of *Ziggy*, Wiley Miller of *Non Sequitur*, and Lennie Peterson of *The Big Picture*, will be presenting "Farewell to *Peanuts*" strips in Sunday's comics.
>
> The American Kennel Club is granting its first honorary registration to Snoopy.
>
> Knott's Berry Farm in Southern California (official home of the *Peanuts* gang) is seeking 50 people named Charlie Brown to celebrate *Peanuts*' 50th anniversary.
>
> Over 5,000 colorful cards and letters designed by kids of all ages will be presented to Schulz to thank him for *Peanuts* and wish him well in his retirement.

I didn't bother putting on a coat to get our Sunday papers. I knew there was no garment warm enough to take the chill off the news of Sparky's death. But what haberdashery couldn't accomplish, another cartoonist — of course — could.

As always, *Peanuts* was at the top of the *Akron Beacon Journal* Sunday comics section. The text, surrounded by classic *Peanuts* images, was a slightly longer repeat of the farewell message Schulz had written for his final daily strip, adding only that his family does not wish *Peanuts* to be continued by anyone else.

Running just below *Peanuts* in the paper was Lynn Johnston's *For Better or for Worse*. April wants to know why Elly is "taking pictures of Grandma out of the photo albums." (Elly's mother died a few years ago; her father now lives with them.)

Elly explains that, for Valentine's Day, she plans to make a nice dinner for "us and Grandpa." The pictures of her mom are for the dining room. When April asks if that won't make Grandpa sad, her mom says it will, a little, and then explains why she's doing it, as quoted at the top of this column. The strip ends with April and Elly hugging tightly.

We can't give Schulz a hug, but we can take out his drawings, the "photographs" of the imaginary friends he made real and shared with us, and remember all the wonderful times we had with them and with him. Sparky is gone, but he is still with us, too. And maybe that's the greatest tribute of all.

"The woman I love, Kozue ... burns with jealousy ... leaps to conclusions ... cries ... and turns to ice ... but when she laughs ... the world is mine."

*— Yusaki Godai, **Maison Ikkoku** by Rumiko Takahashi*

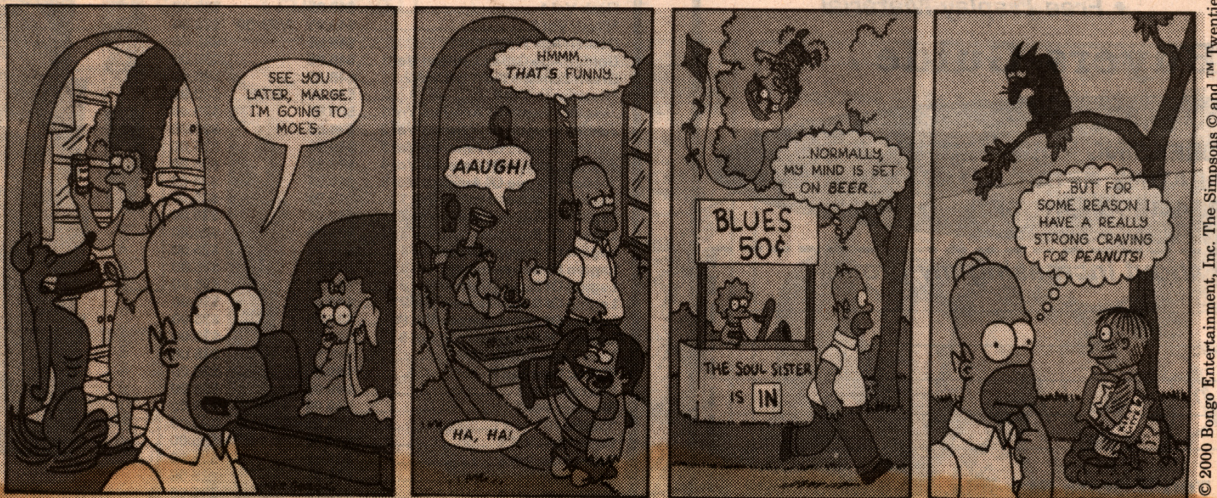
This week's column is about passages, some sad — as in the loss discussed above — some joyous, as in the just-completed Viz Comics serialization of Takahashi's *Maison Ikkoku*. For seven years now, we've been privileged to follow the maddening-yet-wonderful romance of "former would-be college student and current would-be teacher" Godai and Kyoko Otonashi, the beautiful manager of Maison Ikkoku. With the release of *Maison Ikkoku Part Nine* #10 ($2.95), their story reaches a satisfying conclusion.

I'll backtrack a bit for those unfortunate ones who have yet to discover what yours truly considers the finest manga series of all time.

Maison Ikkoku is a boarding house. Yes, it's a bit low-rent and, yes, it has some pretty odd tenants, but it's also comfortable and clean. It's owned by the Otonashi family and managed by Kyoko, the young widow of their son Soichiro. When Godai meets her, it's love at first sight — for him.

Kyoko loved Soichiro with all her heart. It would take time before she could learn to love again, to open her heart to another man — especially the unlikely Godai.

Godai's burdens are many, even beyond the usual madness that attends a young man trying


SEE YOU LATER, MARGE. I'M GOING TO MOE'S.
HMMM... THAT'S FUNNY...
AAUGH!
HA, HA!
...NORMALLY, MY MIND IS SET ON BEER...
BLUES 50¢
THE SOUL SISTER IS IN
...BUT FOR SOME REASON I HAVE A REALLY STRONG CRAVING FOR PEANUTS!

*Several cartoonists, including **The Simpsons**' Bill Morrison, paid tribute to the final **Peanuts** strip in their own strips.*

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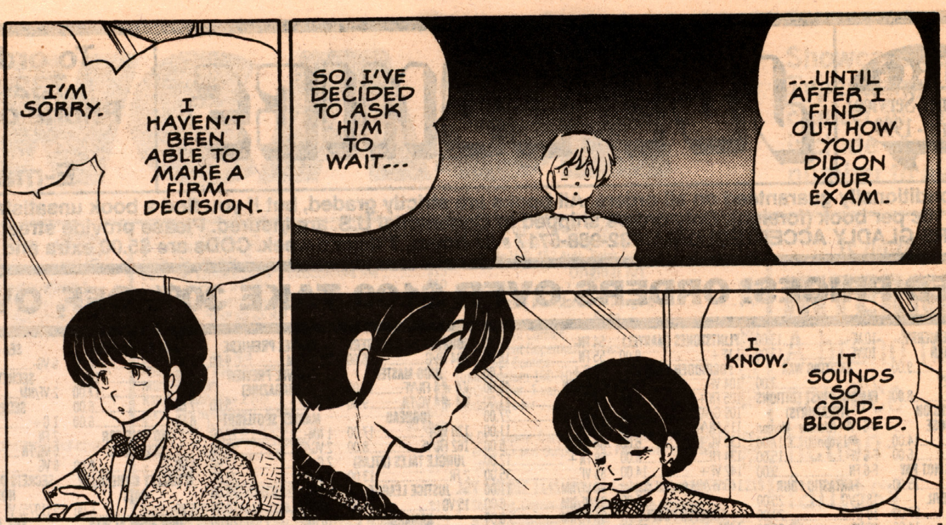
to get into a good school, graduate with honors, earn a living, pass his teaching exam, and get a good job. He must survive his wacky neighbors and their constant interference with his romance and studies. He must decline the advances of the surprising number of young women attracted to his shy, offbumbling ways — without, of course, hurting their feelings. He must compete for Kyoko's affections, as well — with his main rival being handsome, wealthy tennis coach Shun Mitaka.

It's been seven years of sometimes-heartbreaking, sometimes-wacky misunderstandings and situations, but, as each issue of the series has proclaimed, Maison Ikkoku is "where wacky hijinks can't stop a great romance!"

It had been some time since I had last visited with Godai and Kyoko, so I sat down with *Maison Ikkoku Volume Twelve: The Hounds of War* (Viz, $16.95) and *Maison Ikkoku Volume Thirteen: Game, Set, Match* (Viz, $16.95). The first reprints *Part Eight* #1 through #6 in their entirety, the second reprints Part Eight #7 through *Part Nine* #4 in their entirety.

Ever notice how some people seem to mature overnight? That's how I felt, as I followed Godai through these chapters. He's been making ends meet by working in a strip club, but even that position points the way towards his future career. You see, he's running a daycare for the children of the club's dancers — and studying for his teacher certification exam.


I'M SORRY.
I HAVEN'T BEEN ABLE TO MAKE A FIRM DECISION.
SO, I'VE DECIDED TO ASK HIM TO WAIT...
...UNTIL AFTER I FIND OUT HOW YOU DID ON YOUR EXAM.
I KNOW.
IT SOUNDS SO COLD-BLOODED.

Godai, though I'm not sure he realizes it himself, has grown into true manhood over the past several years. The world he lives in is as wacky as ever, but, when he stumbles, it's usually because he is doing the right thing or helping someone. As odd as it may seem to say this about a fictional character, I'm proud of Godai. I'd be honored to call him friend.

It's to Takahashi's immense credit that she can mature Godai, her comedic foil all these years, without losing the hilarity that is a hallmark of this series. And when the Godai-Kyoko romance comes into its own, it's a masterful mix of beauty, heart, passion, and, yes, side-splitting humor. Taken as a whole, *Maison Ikkoku* is the best romantic comedy in comics history.

I'm having a tough time restraining myself from telling you too much about these two collections and the concluding *Part Nine* #5 through #10. (Those issues will be collected in *Maison Ikkoku Volume Fourteen*, which will be published in May.)

I want to tell everyone about what Godai did when a dancer left her two children in his care — without bothering to ask him first. I want to tell comics readers about Kyoko's — and other cast members' — visits to Soichiro's grave and how those scenes represent some of the finest writing in comics — ever. And I want to tell you about that great panel and this wonderful bit of dialogue and that moving sequence and ...

You get the idea.

Maison Ikkoku is not only my favorite manga of all time; it's also one of my favorite comics series — no qualifiers — of all time. Serious comics readers should make it part of their home libraries. They should ask their local public libraries to put it on their shelves, as well. If it were anything other than a comic book — I am convinced — it would already have been recognized as a masterpiece.

I know your comics-buying budgets are limited. But, if you can squeeze $16-$18 out of them each month and use that money to buy a volume of *Maison Ikkoku* each month, you will soon realize that this is one of the best tips I have ever given you.

Maison Ikkoku is available at better comics speciality shops everywhere or can be ordered online at: *www.j-pop.com*

Next week, ***CBG*** kicks off its "March of Comics" series with the 1950s. I'll be here with a review of something appropriate to the decade. See you then.

Comments on and review items for this column should be sent to: Tony's Tips, P.O. Box 1502, Medina, Ohio 44258. You can also e-mail Tony at: ***tony@wfcomics.com.***

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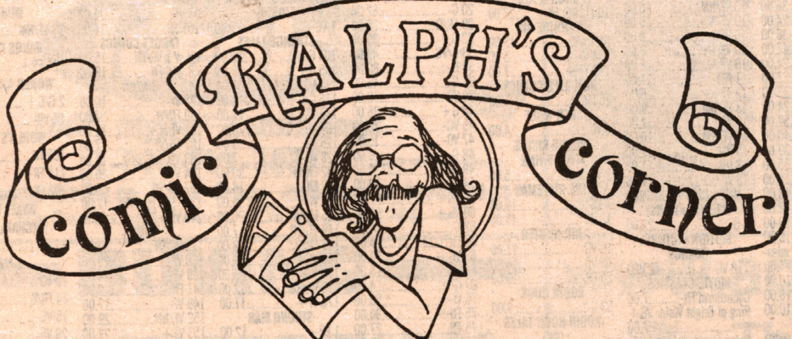

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19 VG- 13.00
30 FN/VF 20.00
40 VG/FN 7.00
44 FN- 5.00
ARCHIE
138 FN- 4.00
185 VF 6.00
Annual 14 G/VG 9.00
ARCHIE & ME
8 VF/NM 18.00
8 VF+ 15.00
8 VF 13.00
8 VF- 11.00
13 VF 8.00
ARCHIE GIANT SERIES
14 G- 10.00
16 G+ 29.00
18 G+ 28.00
19 VG/FN 28.00
ARCHIE'S JOKE BOOK
17 VG+ 45.00
18 VG+ 45.00
ARCHIE'S MECHANICS
2 FR+ 29.00
ASTONISHING TALES
2 VF+ 14.00
5 VF+ 11.00
7 VF/NM 12.00
8 FN+ 8.00
12 VF+ 10.00
15 VF/NM 6.00
16 VF/NM 6.00
25 VF+ 18.00
26 NM 8.00
27 VF/NM 7.00
28 VF/NM 7.00
29 VF 7.00
30 NM/M 9.00
31 NM 7.00
32 NM 7.00
33 NM 7.00
35 NM- 6.00
36 VF/NM 6.00
ATOM
3 VG/FN 45.00
3 VG- 30.00
5 VG- 24.00
5 VG- 24.00
7 VG-/VG 47.00
9 VG+ (2 panels missing) 6.00
15 FN/VF 31.00
19 VF+ 39.00
20 VF+ 39.00
24 VG+ 9.00
26 VF+ 32.00
28 FN- 10.00
29 FN+ 48.00
29 G+ 18.00
33 FN- 11.00
33 FN- 11.00
THE AVENGERS (M.E.)
2 G- 20.00
4 G+ 27.00
AVENGERS
37 VF 16.00
Annual 10 NM- (10 available) 10.00
BATMAN
149 FR+ 7.00
149 G+ (centerfold missing) 5.00
159 FR-/FR 6.00
160 G+ 11.00
164 G/VG 13.00
165 G/VG 13.00
183 VG- 15.00
203 (80 Pg.) G-/G 4.00
207 VG+ 6.00
220 FN- 5.00
253 VF 13.00
272 VF/NM 10.00
273 VF+ 9.00
277 VF+ 9.00
277 VF 7.00
279 VF/NM 10.00
283 VF+ 9.00
298 VF+ 9.00
Annual 5 G+ 16.00
BATMAN FAMILY
1 VF 11.00
1 VF- 9.00
BATTLE (ATLAS)
8 VG 18.00
43 FR/FR+ 3.00
BEHOLD THE HANDMAID
No # VF- 12.00
BEN CASEY FILM STORY
1 FN/VF 20.00
BETTY & VERONICA
37 VG 22.00
37 VG- 18.00
56 VG- 11.00
57 VG- 10.00
70 G 6.00
83 VG+ 7.00
91 FN+ 11.00
139 FN+ 6.00
BEWARE THE CREEPER
3 VF+ 33.00
5 VF 27.00
5 VF 27.00
6 FN 12.00
BIG TOWN
44 VG+ 16.00
BILL BATTLE (FAWCETT)
2 G/VG 8.00
BLACKHAWK
62 VG- 36.00
70 G-/G 19.00
95 G+ 19.00
104 VG- 25.00
165 G+ 6.00
BLACK PANTHER
1 (1977) VF (2 available) 8.00
BLUE BEETLE (CHARLTON)
19 (1955) G 19.00
BOBBY SHERMAN
2 NM- 21.00
BOZO (DELL)
5 FN+ 25.00
BRAVE & BOLD
29 G+ 220.00
29 G 170.00
35 FR 22.00
36 FN/VF 150.00
42 G 28.00
54 VG+ 58.00
57 FN+ 45.00
57 VG+ 28.00
57 FR/G 11.00
58 G- 6.00
59 VF- 55.00
59 FN/VF 39.00
61 VG- 18.00
67 G/VG 6.00
80 VG- 7.00
80 VG- 7.00
109 NM- 8.00
109 VF/NM 7.00
109 VF+ 5.00
109 VF+ 5.00
CAPTAIN ACTION
1 FN+ 28.00
1 FN 27.00
2 VG+ 13.00
3 VF 35.00
4 VF+ 30.00
4 VF- 22.00
CAPTAIN AMERICA
105 VF+ 24.00
CAPTAIN ATOM
82 VG+ 10.00
CAPTAIN MARVEL (M.F. 1966)
1 FN- 7.00
CAPTAIN STEVE SAVAGE
12 G+ 12.00
CASPER (1952)
17 (1954) FR 5.00
69 FN/VF 16.00
69 FN+ 12.00
69 FN+ 12.00
CHALLENGERS
9 FR 16.00
16 FR 7.00
21 G-/G 11.00
22 FR/G 9.00
CHAMBER OF DARKNESS
3 FN+ 9.00
7 VF- 13.00
8 FN 5.00
CHARLTON PREMIERE
3 VF 9.00
CHRISTMAS PARADE
3 FN/VF 29.00
CLASSICS ILLUSTRATED
3 (36) FR- (interior FN+) 3.50
6 (51) FN 18.00
20 (60) VG/FN 37.00
26 (169) VF 4.00
28 (51) G 11.00
32 (85) G/VG 8.00
41 (62) G+ 7.00
52 (0) VG 22.00
52 (89) G/VG 6.00
68 (0) VG 18.00
74 (0) G+ 40.00
75 (0) VG- 15.00
75 (85) G/VG 7.00
79 (85) VG 7.00
85 (0) VG 9.00
92 (0) VG- 8.00
93 (0) VG+ 10.00
94 (0) FN 13.00
CONAN
8 VF+ (pulled staple) 10.00
24 VF/NM 18.00
COSMO THE MERRY MARTIAN
2 G 9.00
CRAZY
2 VF+ 8.00
CREATURES ON THE LOOSE
10 FN/VF 14.00
22 VF- 6.00
CRIME DOES NOT PAY
41 FR+ 15.00
DAREDEVIL
9 VF- 87.00
10 G 14.00
17 VF 58.00
19 FN/VF 24.00
20 FN/VF 22.00
22 VF- 19.00
28 VF 20.00
28 FN- 8.00
29 VF+ 24.00
31 VF/NM 22.00
33 VF/NM 22.00
36 VF 15.00
36 G/VG 4.00
42 NM (pulled staple) 10.00
44 VF- 10.00
49 VF+ 13.00
62 VF/NM 10.00
89 VF+ 8.00
97 VF/NM 10.00
DATE WITH MILLIE
4 (1957) G/VG 11.00
DC SPECIAL SERIES
15 (Batman) NM- (3 available) 7.00
DEFENDERS
8 VF+ 14.00
10 FN 7.00
DELL GIANTS
Mickey Mouse in Frontierland
1 FN- 22.00
Sleeping Beauty
1 FR/G 15.00
Summer Fun
2 FN 50.00
DELL JR. TREASURY
8 VG+ 11.00
DENNIS THE MENACE
17 G+ 14.00
18 G- 9.00
19 VG- 18.00
20 VG- 18.00
22 G 7.00
39 VG- 9.00
40 VG- 9.00
50 VG- 4.00
53 VG+ 6.00
57 VG 5.00
DETECTIVE
293 PR 5.00
324 VG+ 14.00
330 FN/VF 30.00
366 FN+ 14.00
367 FN 12.00
369 VG 10.00
379 G+ 4.00
380 VG 6.00
431 VF- 7.00
447 VF/NM 9.00
447 VF+ 8.00
448 VF 7.00
454 VF+ 8.00
461 VF 5.00
463 NM- 8.00
464 VF- 5.00
465 VF/NM 8.00
471 VF+ 12.00
476 VF/NM 25.00
477 NM- 19.00
480 VF/NM 8.00
483 VF+ 8.00
499 NM- 5.00
500 NM 12.00
526 NM 12.00
DOC SAVAGE
4 VF/NM 5.00
DR. STRANGE
171 FN 9.00
(1974)
1 VF- 19.00
2 VF/NM 13.00
4 VF/NM 7.00
9 NM 5.00
DONALD DUCK
245 NM (5 available) 6.00
DOOM PATROL
95 FN 19.00
98 VG+ 14.00
101 FN- 8.00
102 VG+ 7.00
104 VG+ 7.00
105 VG+ 7.00
109 VF 19.00
DOUBLE DARE ADVENTURE
1 FN- 11.00
DREAM OF LOVE
1 (IW) VF+ 8.00
80 PAGE GIANT
2 FN+ 65.00
4 VG+ 35.00
6 VF- 100.00
6 G- 11.00
9 G+ 15.00
10 VF 100.00
11 FN- 28.00
13 VF 100.00
EVERYTHING'S ARCHIE
10 VF- 13.00
10 VF- 13.00
10 VF- 13.00
EXCITING WAR
7 FR+ 3.00
FAMOUS FIRST EDITIONS (TREASURYS)
F-6 VF (Wonder Woman #1 reprint) 17.00
F-6 VF- 15.00
F-6 FN 9.00
FANTASTIC FOUR
18 G-/G 25.00
19 G 29.00
39 VG+ 20.00
39 G/VG 13.00
43 VG+ 14.00
49 VG- 40.00
49 G+ 30.00
51 G/VG 7.00
53 G+ 11.00
59 VF- 32.00
61 VF+ 33.00
61 VG+ 9.00
63 VF+ 33.00
66 VF- 48.00
68 VF 26.00
69 G 4.00
71 VF+ 28.00
71 VF+ 28.00
71 VF- 20.00
76 FN/VF 18.00
76 VG+ 9.00
79 VF- 19.00
79 FN+ 11.00
80 VG+ 8.00
Annual 2 VG- 52.00
Annual 2 FR/G 24.00
Annual 3 VG 24.00
Annual 5 VG+ 20.00
Annual 6 VF+ 34.00
Annual 9 VF 9.00
Annual 9 VF- 8.00
Annual 9 FN 4.00
Giant-Size 3 VF/NM 15.00
FANTASY MASTERPIECES
1 G/VG 7.00
7 VF+ 19.00
7 VF+ 19.00
9 VF- 17.00
FARGO KID (PRIZE)
V.11 #4 VG+ 24.00
FEAR
24 NM- 15.00
FELIX & HIS FRIENDS
1 FR/G 21.00
FELIX THE CAT
43 G+ 24.00
44 G- 16.00
48 G 19.00
FLASH
119 FR+ 13.00
120 FR 12.00
123 G/VG 150.00
129 VG 56.00
130 VG- 20.00
134 G 10.00
134 G- 9.00
137 VG+ 90.00
141 VG 17.00
142 VG+ 19.00
142 G+ 11.00
145 G 8.00
146 G/VG 12.00
146 G+ 11.00
146 G 8.00
147 VG 17.00
150 FN/VF (ad panel missing) 17.00
153 VG 12.00
155 VG- 10.00
156 G+ 8.00
157 FN- 16.00
157 VG 12.00
157 G/VG 9.00
159 VG/FN 15.00
159 G+ 8.00
160 (80 Pg.) FN/VF 42.00
161 G/VG 8.00
163 VG 11.00
166 VF+ 43.00
166 G+ 7.00
168 VF+ 43.00
170 VG 11.00
173 VG 10.00
174 VF+ 39.00
174 FN/VF 22.00
176 VF/NM 48.00
176 VF- 28.00
177 VF+ 39.00
177 VG/FN 12.00
179 FN- 13.00
179 VG+ 11.00
180 VG+ 11.00
181 VF 20.00
183 FN 9.00
184 FN- 8.00
185 VG 6.00
186 VG/FN 7.00
192 VF 20.00
217 VG+ 5.00
221 VF 7.00
223 VF- 6.00
225 NM- 11.00
228 FN/VF 5.00
240 VF/NM 6.00
262 NM- 6.00
267 VF+ 5.00
268 NM 7.00
277 VF+ 5.00
278 NM 7.00
281 VF/NM 6.00
300 NM (4 available) 4.00
FLINTSTONES (MARVEL)
1 VF+ 9.00
FORBIDDEN WORLDS
104 VF- 14.00
105 FN+ 9.00
109 G/VG 4.00
115 FN/VF 12.00
133 VG+ 6.00
134 FN 8.00
142 VF+ 14.00
145 VF/NM (pulled staple) 9.00
FOREVER PEOPLE
4 NM 33.00
5 VF 13.00
10 VF/NM 9.00
10 VF+ 8.00
FOUR COLOR
92 (Pinocchio) VG- ..90.00
141 G+ 21.00
272 FR/G 7.00
446 G+ 10.00
509 VG 9.00
561 FR/G 8.00
625 VG/FN 10.00
625 G+ 7.00
631 (D. Crockett) G+ 20.00
679 VG- 23.00
707 G 6.00
716 G- 7.00
767 G+ 11.00
777 G+ 7.00
782 G/VG 6.00
842 VG 6.00
869 VG 8.00
887 G+ 11.00
889 VG+ 26.00
891 G/VG 10.00
949 G 5.00
954 G+ 8.00
990 G 11.00
1010 G 10.00
1014 G- 11.00
1024 G+ 11.00
1041 FR+ 5.00
1047 FR+ 12.00
1095 G+ 8.00
1114 VF+ 27.00
1114 VG+ 10.00
1136 VG+ 13.00
1136 G+ 5.00
1140 FN+ 18.00
1144 VG 14.00
1169 G/VG 20.00
1182 VG- 6.00
1188 VG- 15.00
1205 FN 16.00
1239 G+ 7.00
FRANKENSTEIN
8 VF+ 16.00
13 NM- 8.00
14 VF/NM 7.00
FREEDOM FIGHTERS (DC)
1 NM- 6.00
1 NM- 6.00
FREEDOM TRAIN (1948 Street & Smith Giveaway)
No # G 17.00
FROM BEYOND THE UNKNOWN
23 FN/VF 7.00
FRONTIER FIGHTERS
3 G+ 48.00
GASP!
1 VF 19.00
GHOSTLY TALES
82 FN/VF 5.00
82 FN+ 4.00
88 VF+ 7.00
90 FN 3.00
GHOST RIDER (1967)
6 VG+ 6.00
GIANT-SIZE DEFENDERS
1 VF+ 17.00
GIANT-SIZE FANTASTIC FOUR
5 VF- 8.00
GIANT-SIZE SUPER HEROES
1 VF 26.00
124 G/VG 4.00
GREAT WESTERN
11 G+ 12.00
GOOFY COMICS
2 (1943) VG 24.00
GREEN HORNET (GOLD KEY)
2 VF+ 115.00
3 VF- 85.00
(Special! Take both issues above for $110.00 net!) (No further discount.)
GREEN LANTERN
12 FR 9.00
25 FR/G 8.00
30 VG/FN 26.00
31 G+ 11.00
33 G 9.00
34 G- 8.00
44 VF 45.00
46 FN 21.00
46 VG- 11.00
48 G 7.00
50 VF+ (pulled staple) 25.00
51 FN- 13.00
53 FN- 13.00
54 FN/VF 24.00
54 FN- 13.00
55 FN 16.00
55 G+ 7.00
59 VG/FN 45.00
62 FN 11.00
63 VF+ 27.00
63 FN 11.00
64 G/VG 5.00
68 FN+ 12.00
85 VF 35.00
90 VF/NM 11.00
92 VF/NM 6.00
96 VF/NM 6.00
116 VF+ 21.00
119 NM 5.00
GUNSMOKE (DELL)
16 VG 12.00
GUNSMOKE (WESTERN, 1949)
6 VG- 25.00
7 VG+ 20.00
HAWK & DOVE
1 VG- 9.00
2 VF 24.00
3 VF+ 28.00
3 FN/VF 16.00
4 VF+ 28.00
6 FN- 10.00
HAWKMAN
5 FN/VF 55.00
HELL-RIDER (SKYWALK MAGAZINE)
2 (1971) VF 16.00
HERBIE
14 NM 55.00
HOT DOG
1 G+ 8.00
2 G+ 7.00
HOUSE OF MYSTERY
111 G-/G 7.00
114 G/VG 10.00
114 FR/G 6.00
144 VG 25.00
145 VG- 14.00
148 G 8.00
156 VG- 18.00
157 FN+ 27.00
159 G/VG 12.00
161 VF- 34.00
162 VG+ 12.00
163 FN/VF 26.00
183 VG+ 7.00
217 VF+ 8.00
219 VF 7.00
224 (100 Pg.) VF/NM 33.00
224 (100 Pg.) VF+ 27.00
232 VF/NM 5.00
234 VF/NM 4.50
237 NM 5.00
238 NM 5.00
240 VF/NM 4.50
HOUSE OF SECRETS
28 G+ 12.00
37 G/VG 11.00
47 VG 15.00
48 G+ 10.00
63 FN- 17.00
76 VG+ 14.00
77 VG+ 14.00
79 G- 5.00
89 VG+ 6.00
93 VG 4.50
114 VF+ 8.00
116 NM- 10.00
117 VF+ 9.00
135 VF+ 7.00
137 NM- 6.00
142 VF 4.00
153 NM- 6.00
HOWARD THE DUCK
12 (Kiss) NM/M 8.00
13 (Kiss) NM 10.00
13 VF/NM 9.00
HULK
Annual 1 FN+ 24.00
IRON MAN
2 VF+ 85.00
2 VF- 65.00
4 VF+ 38.00
7 VF/NM 38.00
11 FN- 6.00
13 VF- 14.00
18 VG 3.00
19 G+ 3.00
I SPY (GOLD KEY)
(Special! Take all 4 High Grade issues listed below for just $270.00 That's over 50% OFF!) (No further discount.)
3 VF+ 110.00
4 VF/NM 140.00
5 NM 165.00
6 NM- 150.00
3 G 10.00
JACKIE GLEASON (ST. JOHN)
4 FR 25.00
JIMMY OLSEN
77 G/VG 5.00
96 VG- 4.00
97 VG+ 6.00
97 VG 5.00
99 G/VG 4.00
100 VG 7.00
121 VF 11.00
134 G/G+ 8.00
JOE PALOOKA
16 PR 3.00
JOURNEY INTO MYSTERY
104 FR/G 6.00
JUDO MASTER
V.4 #4 FN/VF 17.00
V.4 #4 VG/FN 9.00
JUGHEAD
130 VF+ 17.00
162 FN/VF 8.00
JUNGLE TALES (ATLAS)
2 FR 13.00
JUSTICE LEAGUE
15 VG 34.00
KAMANDI
8 FN/VF 3.50
KATY KEENE
30 VG 32.00
KAZAR (1970)
1 VF- 12.00
1 VF- 12.00
KRAZY LIFE
1 VG+ 27.00
LAWMAN
5 VG 9.00
LEGENDS OF DANIEL BOONE
8 (Scarce) G 39.00
LIFE WITH ARCHIE
10 VG 12.00
13 VG/FN 9.00
16 G+ 5.00
19 VG+ 9.00
20 FN+ 14.00
79 VF+ 10.00
LIMITED COLLECTOR'S EDITION (TREASURYS)
C-21 (Shazam) VF/NM 26.00
C-21 VF/NM 26.00
C-21 VF+ 18.00
C-21 VF+ 18.00
C-21 VG+ 6.00
C-34 (Xmas w/Super Heroes) FN+ 7.00
C-35 (Shazam Photo Cover) VF+ 11.00
LOIS LANE
55 VG+ 10.00
59 G 4.50
60 G/VG 7.00
65 VG+ 10.00
65 VG+ 10.00
73 VG 5.00
101 FN+ 5.00
105 FN- 9.00
129 VF 5.00
MAD
21 G/VG 60.00
22 G+ 39.00
25 VF+ 275.00
26 FN+ 118.00
27 FN/VF 160.00
31 G/VG 37.00
33 G 23.00
38 FN 36.00
38 VG 24.00
39 FN 36.00
40 FN+ 42.00
42 VG/FN 24.00
42 VG+ 22.00
43 FN+ 33.00
45 VG/FN 24.00
50 VF 52.00
50 FN/VF 40.00
51 VF- 39.00
53 FN/VF 35.00
53 VG+ 18.00
55 VG+ 18.00
56 VG+ 18.00
56 G+ 10.00
58 VG+ 18.00
66 VG (2 coupons missing) 4.00
67 VG- 10.00
68 VG- 10.00
97 VG- 10.00
MAD FOLLIES
2 FN+ (insert tight) 60.00
2 FN- (calendar tight) 42.00
3 VF- (insert loose) .45.00
4 FN/VF (inserts tight) 48.00
MAD SPECIALS/SUPER SPECIALS
1 VG (insert missing) 7.00
4 FN+ (inserts tight) 12.00
WORST FROM MAD
1 FN- (inserts both tight, 2 of 6 stickers missing) 45.00
10 FN (insert loose) 18.00
11 VF- (insert tight) 29.00
MAID OF THE MIST
(#1, 1954) VG/FN ..20.00
MAN-THING
2 NM- 7.00
8 NM/M 7.00
MANY GHOSTS OF DR. GRAVES
45 VF+ 7.00
MARCH OF COMICS
84 (Henry) VG+ 9.00
MARGIE COMICS
43 VG+ 21.00
MARVEL CHILLERS
1 VF+ 4.00
MARVEL FEATURE (1971)
3 VF+ 28.00
8 VF/NM 10.00
MARVEL PREMIERE
22 VF/NM 9.00
MARVEL PREVIEW (MAGAZINE)
1 VF 5.00
MARVEL SPOTLIGHT
1 NM- 22.00
2 VG/FN 28.00
2 G+ 12.00
7 VF/NM 22.00
8 NM- 29.00
9 VF/NM 18.00
10 NM- 20.00
11 NM 22.00
32 NM 12.00
32 NM 12.00
MARVEL SUPER HEROES
1 VG 12.00
12 VG 11.00
MARVEL TEAM-UP
1 VF+ 75.00
3 NM 39.00
MARVEL TREASURY EDITION
12 VF 6.00
12 VF- 5.00
12 VF- 5.00
MARVEL TWO-IN-ONE
2 VF+ 10.00
3 VF 8.00
8 VF/NM 7.00
10 VF/NM 5.00
MASKED RAIDER
4 VG+ 10.00
17 VG 8.00
27 VG 7.00
MASTER OF KUNG-FU
17 FN- 5.00
METAL MEN
3 FN- 22.00
4 VG 18.00
15 VG- 8.00
35 VF 14.00
42 VF/NM 10.00
METRAMORPHO
3 VG- 9.00
17 VG/FN 6.00
MIDNIGHT MYSTERY
5 VG 7.00
MIGHTY CRUSADERS
3 VF+ 15.00
MIGHTY MOUSE COMICS
36 G 5.00
MIGHTY SAMSON
19 VF 10.00
MR. DISTRICT ATTORNEY
59 G/VG 16.00
MISTER MIRACLE
3 VF+ 12.00
6 VF+ 17.00
6 VF+ 17.00
8 VF/NM 21.00
8 FN/VF 9.00
10 VF/NM 10.00
10 VF/NM 10.00
10 VF+ 8.00
10 VF+ 8.00
10 VF+ 8.00
11 NM 11.00
12 VF- 6.00
13 VF/NM 9.00
15 VF 7.00
16 VF/NM 10.00
18 NM 12.00
18 NM- 11.00
18 VF 7.00
MOBY DICK (FEATURE PRESENTATIONS)
6 G- 22.00
MOTION PICTURE COMICS
112 VG- 25.00
MOVIE CLASSICS
Countdown FN- 7.00
Ring of Bright Water VG+ 7.00
Swiss Family Robinson VF- 12.00
MY GREATEST ADVENTURE
24 G 18.00
72 VF 29.00
MYSTERY IN SPACE
38 G/VG 40.00
54 PR 13.00
55 PR 10.00
63 G+ 20.00
70 G 15.00
85 G- 6.00
88 G 16.00
88 G-/G 14.00
89 FR+ 9.00
102 VG 7.00
NEW GODS
2 FN+ 7.00
3 VF+ 17.00
7 VF/NM 13.00
9 VF+ 11.00
11 VF+ 7.00
THE NEW PEOPLE
2 FN/VF 6.00
NEW TERRYTOONS
6 VG+ 4.00
NICK FURY
4 VF 22.00
5 FN+ 13.00
7 VF 15.00
8 VF/NM 12.00
12 VF/NM 13.00
NOMAN
1 FN 18.00
2 FN/VF 18.00
NOT BRAND ECHH
1 VG 6.00
4 VF 14.00
6 VF+ 17.00
7 FN- 6.00
8 FN- 6.00
NO TIME FOR SERGEANTS
1 VG+ 8.00
O'MALLEY & THE ALLEY CATS
5 VF- 6.00
OUR ARMY AT WAR
157 VG 22.00
OUR FIGHTING FORCES
67 FN/VF 22.00
OUR LOVE
15 FN 3.00
OUTER SPACE
19 VG/FN 41.00
OUTLAW KID
3 G 9.00
THE OWL (G. KEY)
1 FN- 8.00
PARAMOUNT ANIMATED COMICS
6 VG 15.00
PAT BOONE (DC)
2 FN 100.00
PEBBLES AND BAMM-BAMM
2 NM- 20.00
PETER COTTONTAIL
2 FR/G 4.00
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111. Gemini Blood (DC) 1-4, 6-9 avg. NM/M 7.00
112. Generation X 2-6, 9-12, 17, 19-24, 26, 28, 30-38, 40, Minus 1, '95 Special, '96 Special NM/M (30 issues, Cover Price=$62.00) 22.00
113. Gen-13 3-7, 14, 15, 18-23, Annual 1, Bootleg 2-7, 10-14, 16, Interactive 1, 2, Gen-13/The Maxx 1 avg. NM/M 16.00
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337. Sgt. Rock 309 FN, 316 FN, 371 NM-, 400 NM, Annual 3 VF+ 12.00
338. Sgt. Rock 380, 381, 383-389 NM/M 16.00
339. Sgt. Rock 380, 381, 383, 386, 388 avg. NM- 7.00
340. Shade (DC, 1990). 41 different issues between 1 and 70 avg. NM/M 16.00
341. 25 different 1970's #1 issues: Barbarians, Battlestar, B. Panther, Charlton Sport Library, The Deep, Eternals, Freedom Fighters, Human Fly, J. Carter, Mach. Man, Man Thing (1979), Marvel Spotlight (1979), M. Super Action, Micronauts, Ms. Marvel, Nova, Red Sonja, Shogun Warriors, Spider Woman, Tarzan, 2001, Isis, Justice Inc., Ragman, World Of Krypton. Avg. VF++ (5 of this lot available) 20.00
342. Shadowhawk (Image) 0, 1-4, II 1-3, III 1-4, 12-18, New Shadowhawk 1-7, Gallery 1, Special 1, Images Of 1-3, Of Legend 1, Vampirella 2, Hero Mini comic. 34 issues total NM/M (Cover Price=$81.00) 20.00
343. Shadowhawk 0, 1-4, II 1-2 (Gold), 2 (Silver), 3, III 1-4, 12-18, New Shadowhawk 1-7, Images Of 1-3, Vampirella (Prestige), Of Legend (Prestige), Gallery Special, 3 others NM/M. 37 issues total (Cover Price=$89.00) 20.00
344. Shadowman (Valiant) 0 (Chromium, Regular) 3-7, 11-14, 16-28, 30, 32-36, 38-43, Yearbook 1, V.2 #3, 9, 11-13. 42 issues total NM/M (Cover Price=$107.00) 23.00
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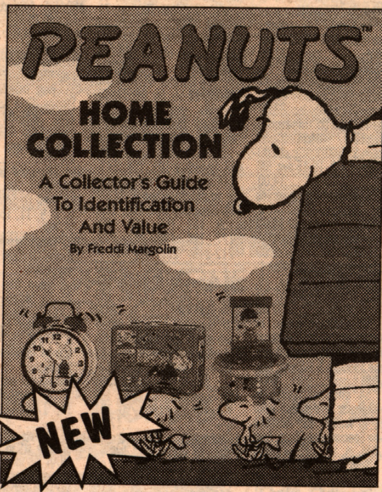
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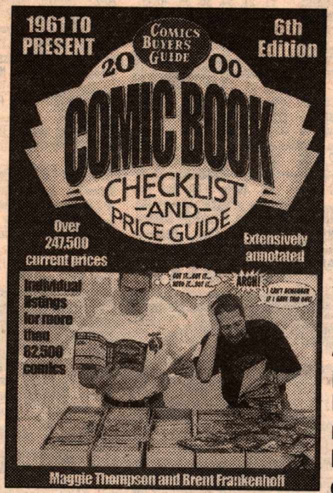
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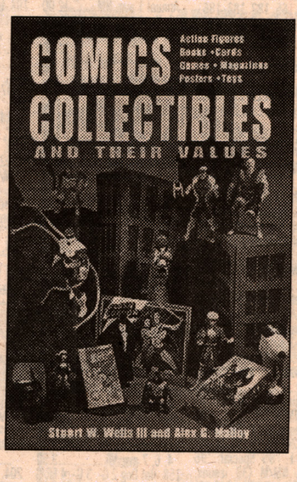
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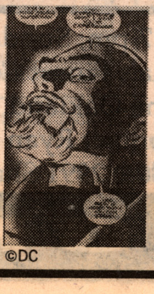
Mystery Contest #66 Winner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There was no winner of our Mystery Contest from **CBG #1364.** If anyone had correctly identified the panel as coming from *Superman: The Doomsday Wars #1* (98), they would have received a copy of *Comic-Book Superstars.* Keep those entries coming and keep watching for more contests in our pages.

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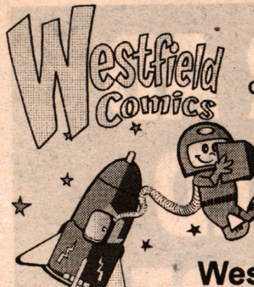

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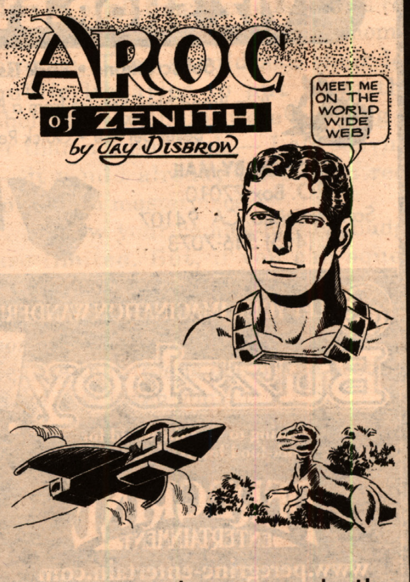

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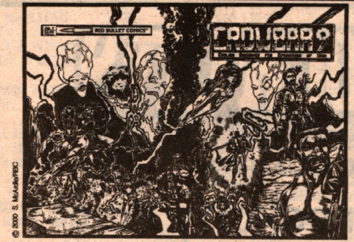

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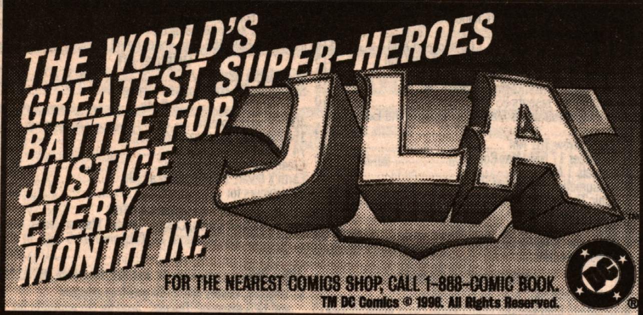
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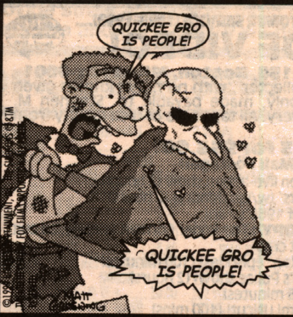
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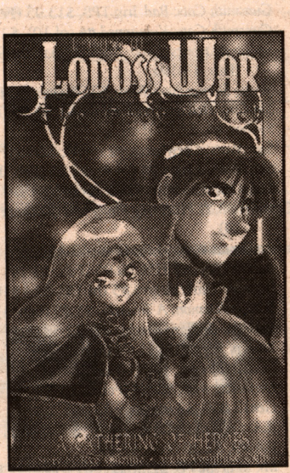

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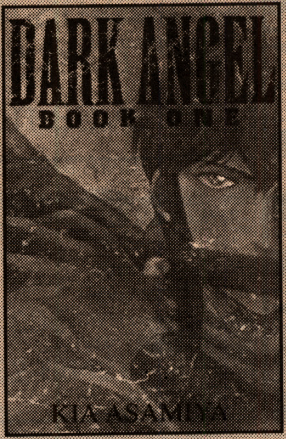

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SUN MAR 5

Chicago Comicfest in Rosemont, Ill. Final day. See Calendar Notes.

Born on this date:
Nathan Massengill

MON MAR 6

Born on this date:
Allen Milgrom
Will Eisner (1917)
Carl Knappe (1954)
Kieron Dwyer (1967)
Robert Lewis (1971)

TUES MAR 7

The Comic Strip: Cartoonists' Nude Self-Caricatures exhibit opens at the Cartoon Art Museum in San Francisco. See Calendar Notes.

Born on this date:
Alan Weiss
Gray Morrow (1934)
Peter Gross (1958)
Cully Hamner (1969)

WED MAR 8

CBG #1375 ships — *CBG*'s month-long March of Comics continues with a look at Marvel in the '60s.

Ash Wednesday

Born on this date:
Joellyn Dorkin (1955) 45 years ago

THURS MAR 9

Born on this date:
Rick Burchett (1952)
Mike Kazaleh (1962)
Mike Wolfer (1963)
Richie Prosch (1966)

FRI MAR 10

SAT MAR 11

Born on this date:
Steve Novak

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

Chicago Comicfest, March 4 and 5 at the Ramada Plaza Hotel O'Hare, 6600 N. Mannheim Rd., Rosemont, IL. Guests include Dan Brereton, Guy Davis, Dan DeCarlo, Matt Wagner, and Bernie Wrightson. Hours: Saturday 11 a.m.-6 p.m.; Sunday 11 a.m.-5 p.m. Admission: $8/day; $12/both days. Info: (248) 426-8059.

The Comic Strip: Cartoonists' Nude Self-Caricatures exhibit, March 7-May 14 at the Cartoon Art Museum, 814 Mission St., San Francisco, CA. Nude self-caricatures from the collection of Mark J. Cohen and Rose Marie McDaniel. Artists include Scott Adams, Sergio Aragonés, Charles Schulz, Will Eisner, Jules Feiffer, Lynn Johnston, Art Spiegelman, and Mort Walker. Info: (415) CAR-TOON.

Continuing This Week

- **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: 50 Years of *Peanuts*: The Art of Charles M. Schulz**, through Apr. 2. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off *The Wall Street Journal*: 50 Years of Funny Business**, through Apr. 2. A chronicle of five decades of the lighter side of business and social history, this exhibit presents editorial comics that have appeared in *The Wall Street Journal*'s "Pepper … and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Amaze Ink/Slave Labor
✪ *Lenore* #7, $2.95 (Dec)

Arcane Comics
Prophecy of the Soul Sorcerer Vol. 2 #1, $2.95

Archie Comic Publications
Betty & Veronica Digest #111, $2.19
Jughead #127, $1.99
Sabrina Vol. 2 #5, $1.99
Sonic the Hedgehog #82, $1.99

Caliber
✪ *Ripper Legacy* #2 (of 3), $2.95 (Dec)

Dark Horse
Angel #5 (two covers), $2.95
Edgar Rice Burroughs' Tarzan: The Rivers of Blood #5 (of 8), $2.95
Masakazu Katsura's Shadow Lady: Awakening (6 of 7) #18, $2.50
Ring of the Nibelung: Rhinegold #2 (of 4), $2.95
Usagi Yojimbo: Grey Shadows TPB, $14.95

DC Comics
Adventures of Superman #578, $1.99
Azrael: Agent of the Bat #64, $2.25
Batman: The Hill, $2.95
Detective Comics #744, $2.50
Hourman #14, $2.50
House of Secrets #92 (Millennium Edition), $2.50
Impulse #60, $2.25
Nightwing #43, $1.99
Promethea #7, $2.95
Scooby-Doo #34, $1.99
Star Trek: The Next Generation: Perchance to Dream #4 (of 4), $2.50
Stars and S.T.R.I.P.E. #10, $2.50
Steampunk #2, $2.50
✪ *Stormwatch: Lightning Strikes TPB*, $14.95 (Feb. 27-Mar. 4)
Superman Adventures #43, $1.99
Superman and Batman: Generations TPB, $14.95
Yeah! #8, $2.95

Fantagraphics Books
✪ *Can of Worms*, $12.95 (Nov)
✪ *Evil Eye* #5, $2.95 (Dec)

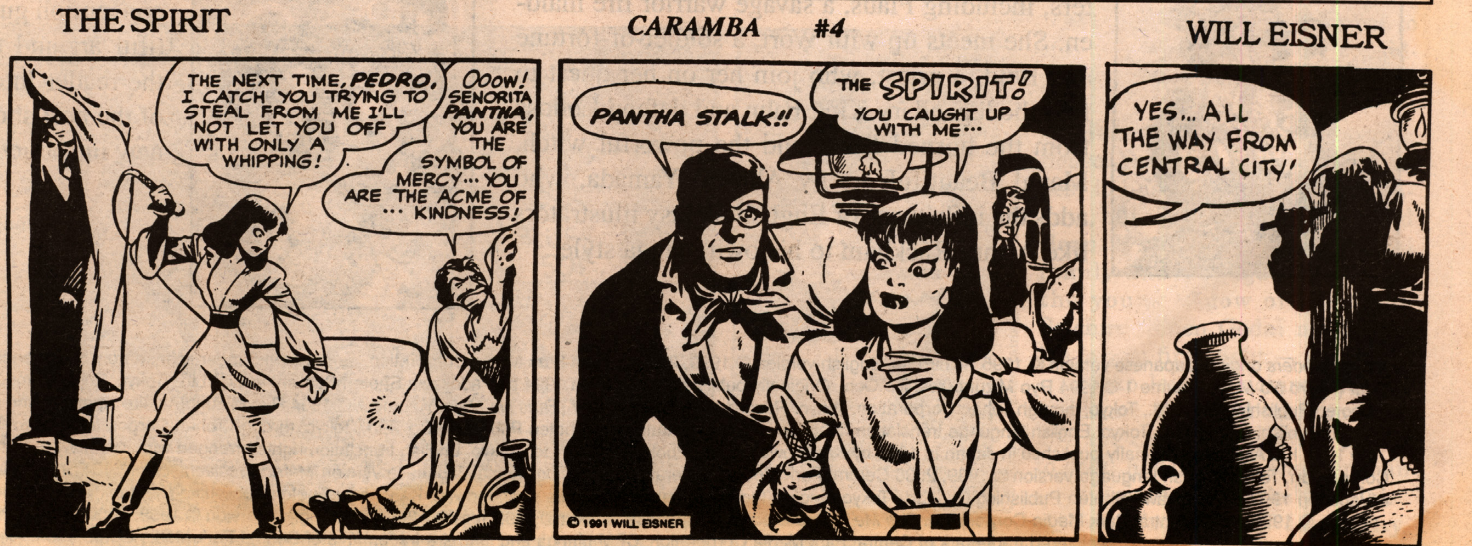
Image Comics
✪ *Adrenalynn: Weapon of War* #4, $2.50 (Dec)
✪ *Distant Soil* #29, $3.95 (Dec)
✪ *Hellhole* #3, $2.50 (Jul. 18-24)
✪ *Neon Cyber* #6, $2.50 (Dec)
✪ *Spawn: The Undead* #9, $2.25 (Feb)
Pakkins' Land Vol. 2 TPB, $4.95

Marvel Comics
Amazing Spider-Man #17, $1.99
Avengers Two: Wonder Man and Beast #1 (of 3), $2.99
Black Panther #18, $2.50
Blade: Vampire Hunter #6 (of 6), $2.50
Cable #79, $1.99
Deathlok #10, $2.50
Generation X #63, $1.99
Iron Man #28, $1.99
New Warriors #8, $2.50
Punisher #2 (of 12) (two covers), $2.99
Spider-Man Universe #2, $4.99

Shipping notes and updates

- **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Feb. 18.

AAA Pop: *Atomics* #2, $2.95 (Feb)
AC: *Golden-Age Men of Mystery Collection* #5, $19.95 (Feb)
Acclaim: *Armorines Vol. 2* #3 (of 4), $2.50 (Dec)
  Quantum & Woody #20, $2.50 (Dec)
Amaze Ink/Slave Labor: *Potential TPB*, $24.95 (Jan)
Antarctic: *Box Office Poison* #17, $2.99 (Feb)
  Far West Vol. 2 #1 (of 4), $2.99 (Feb)
  Gold Digger Vol. 2 #8, $2.50 (Feb)
  World War II: 1946 #7, $2.50 (Jan)
Archie: *Betty & Veronica* #147, $1.99 (Feb. 13-19)
  Laugh Digest #156, $2.19 (Feb. 13-19)
Avatar: *Avengelyne/Pandora* (two covers), $3.50 (spec. ed., $25) (Dec)
  Faust: Singha's Talons #1/2, $3.50 (spec. ed., $3.95; nude ed., $6) (Jan)
  Threshold #23 (three covers), $4.95 (nude ed., $6) (Dec)
  Warren Ellis: Strange Kiss #2 (of 3), $3 (spec. ed., $3.95) (Dec)
  Widow X #8, $4.95 (nude ed., $6) (Dec)
Black Library: *Warhammer Monthly* #26, $2.95 (Jan)
Bongo: *Simpsons Comics* #47, $2.50 (Feb)
Bryce Alan: *Fashion Police* #1, $2.95 (Jan)
Buffalo Nickel: *Rhanes of Terror* #2 (of 4), $2.99 (Dec)
CD: *Grave Tales* #1, $3.95 (Dec)
Chaos: *Lady Death vs. Vampirella II*, $3.50 (Feb)
CPM: *Dark Angel* #10, $2.95 (Feb)
  Frontier Line #6, $2.95 (Feb)
  Geobreeders #12, $2.95 (Feb)
  Immoral Angel #1, $3.50 (Jan)
Dark Horse: *Dark Horse Presents* #151, $2.95 (Feb. 13-19)
  Gunsmith Cats: Bad Trip TPB, $13.95 (Feb. 13-19)
  Gunsmith Cats: Kidnapped #4 (of 10), $2.95 (Feb. 13-19)
  Sergio Aragonés' Groo: Mightier than the Sword #2 (of 4), $2.95 (Feb. 13-19)
  Sergio Stomps Star Wars, $2.95 (Jan. 30-Feb. 5)
  Sin City: Hell and Back #8 (of 9), $2.95 (Feb. 13-19)
  Spyboy #5, $2.50 (Feb. 13-19)
  Star Wars: Chewbacca #2 (of 4), $2.95 (Feb. 13-19)
  Star Wars: Union #4 (of 4), $2.95 (Feb. 13-19)
  Usagi Yojimbo #36, $2.95 (Feb. 13-19)
DC: *Animaniacs Featuring Pinky and the Brain* #59, $1.99 (Feb. 13-19)
  Aquaman #66, $1.99 (Feb. 13-19)
  Batman Beyond TPB, $9.95 (Feb. 13-19)
  Batman: Dark Victory #5 (of 13), $2.95 (Feb. 13-19)
  Batman/Demon: A Tragedy, $5.95 (Feb. 13-19)
  Batman: Gotham Knights #2, $2.50 (Feb. 13-19)
  Birds of Prey #16, $1.99 (Feb. 13-19)
  Deadenders #2, $2.50 (Feb. 13-19)
  Dreaming #47, $2.50 (Feb. 13-19)
  Gen13 #50, $3.95 (Feb. 13-19)
  JLA: Created Equal #2 (of 2), $5.95 (Feb. 13-19)
  JSA #9, $2.50 (Feb. 13-19)
  Mr. Majestic #8, $2.50 (Feb. 13-19)
  Planetary #9, $2.50 (Jan. 30-Feb. 5)
  Promethea #6, $2.95 (Jan. 9-15)
  Proposition Player #5 (of 6), $2.50 (Feb. 13-19)
  Robin #75, $2.95 (Feb. 13-19)
  Superboy #73, $1.99 (Feb. 13-19)
  Superman: The Man of Steel #99, $1.99 (Feb. 13-19)
  Yeah #7, $2.95 (Feb. 13-19)
Fantagraphics: *Boffy the Vampire Layer* #1, $2.95 (Dec)
  Bondage Slaves #1, $2.95 (Dec)
  Comix 2000, $75 (Dec. 19-25)
Hand of Doom: *Hammer of Thor*, $3 (Feb)
Image: *Alley Cat* #5, $2.95 (Dec)
  Ascension #22, $2.95 (Jan. 23-29)
  Darkminds Vol. 2 #1, $2.50 (Feb)
  Kabuki: Reflections #3, $4.95 (Jan)
  Kin #1, $2.95 (Feb)
  Lady Pendragon: Origin of Merlin #1, $2.95 (Nov)
  Rising Stars #5, $2.50 (Jan. 23-29)
  Tsunami Girl #3, $2.95 (May)
  Wicked #2, $2.95 (Jan)
Ironcat: *Futaba-Kun Change Vol. 4* #2, $2.95 (Feb)
  Hyper Dolls Vol. 3 #6, $2.95 (Feb)
  Ogenki Clinic Vol. 5 #5, $2.95 (Feb)
  Sepia #2, $2.95 (Feb)
Marvel: *Bishop: The Last X-Man* #7, $1.99 (Feb. 13-19)
  Captain America #28, $1.99 (Feb. 13-19)
  Generation X #62, $1.99 (Feb. 6-12)
  Incredible Hulk #13, $1.99 (Feb. 13-19)
  Marvel Selects: Spider-Man #4 (of 12), $2.75 (Feb. 13-19)
  Peter Parker: Spider-Man #16, $1.99 (Feb. 13-19)
  Punisher Kills the Marvel Universe, $5.95 (Feb. 6-12)
  Thunderbolts #37, $1.99 (Feb. 6-12)
  X-51 #9, $2.50 (Feb. 13-19)
  X-Man #62, $1.99 (Feb. 13-19)
  X-Men #99, $1.99 (Feb. 13-19)
Mixx: *Sailor Moon* #16, $2.95 (Jan)
  Sailor Moon Super S Pocket Mixx Vol. 3, $9.95 (Dec)
Oni: *Fortune & Glory* #2 (of 3), $4.95 (Feb. 13-19)
Radio: *Furrlough* #85, $2.95 (Jan)
Viz: *Animerica Extra Vol. 3* #3, $4.95 (Feb. 13-19)
  Dragonball Z Part 3 #1 (of 10), $2.95 (Feb. 13-19)
  Pokémon Advs. Pt. 2: Team Rocket Returns #1, $2.95 (Feb. 6-12)
  Pulp Vol. 4 #3, $5.95 (Feb. 6-12)
  Silent Möbius: Karma #4 (of 7), $3.25 (Feb. 13-19)
  Strain Vol. 3 TPB, $15.95 (Feb. 13-19)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. *The Spirit* is available in comics shops. To order Will Eisner-related products, including graphic novels and art prints, call Poorhouse Press at (954) 726-4343, fax (954) 721-1823, or write Poorhouse Press, 8333 W. McNab Rd., Tamarac, FL 33321.

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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Contact person: (This will not appear in the listing) ______________________________

Address: ______________________________

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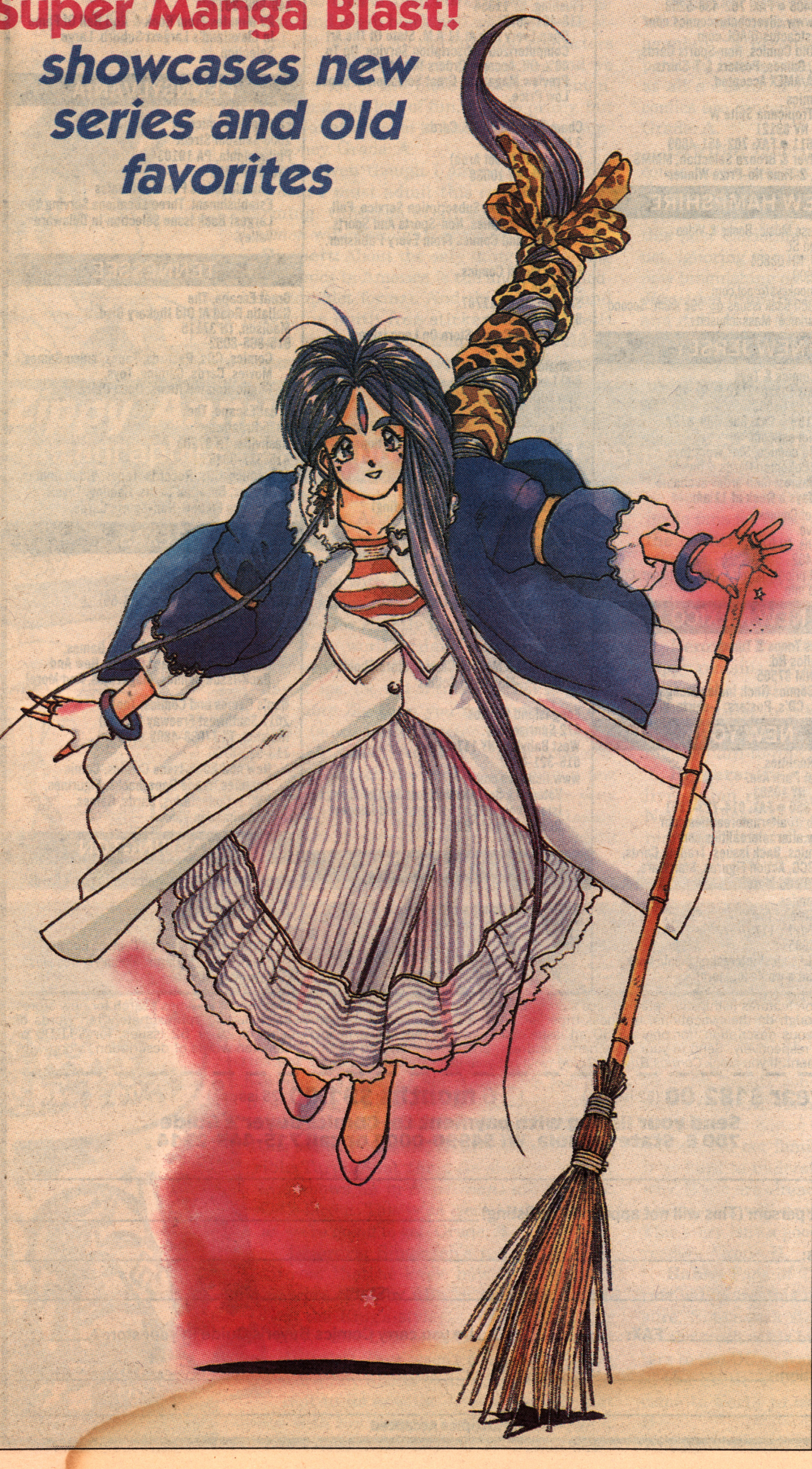
Phone: ______________ FAX: ______________ Do you carry Comics Buyer's Guide in your store? ________

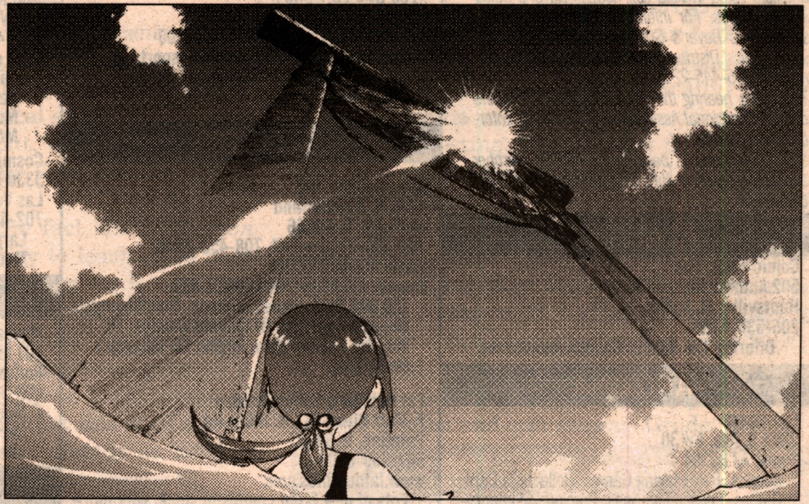
Description: ______________________________

Photocopies Accepted

Dark Horse BLASTS into March with manga!

Super Manga Blast! showcases new series and old favorites





In less than two weeks, Dark Horse Comics will launch its long-awaited manga anthology, ***Super Manga Blast!*** *— a monthly title packed with new stories from tried-and-true favorite series and appealing newcomers.*

New Dark Horse Manga Editor Mike Hansen commented on how the job's treated him so far and what to look for in 2000 from Dark Horse's manga line.

CBG: *You took over the Dark Horse manga line last November, after editor Rachel Penn left. Now that you've been on the job for about four months, how has the position met your expectations?*

Mike Hansen: To be honest, I really wasn't sure *what* to expect, diving into the manga line. Since I was an assistant editor on other titles right up to Rachel's departure, I had a very short amount of time to familiarize myself with the inner workings of Dark Horse's manga line. I've been keeping my eyes and mind wide open, and working on the manga line has been absolutely wonderful.

Toren Smith and Studio Proteus are great to work with. Since all of the titles I oversee, except *The Dirty Pair*, contain material previously published in Japan, I don't need to worry about typical editorial concerns, such as artists' deadlines.

All of our current manga come from Studio Proteus. (They handle the translation, art retouch, and much, much more — which makes coordinating each title much easier than on a typical comics series.)

Toren's crew has been outstanding in maintaining a high level of quality. They are a truly professional team.

From fan to industry pro

CBG: *You've been with Dark Horse for a few years. Were you a comics and manga fan before you became an industry professional?*

Hansen: I've been reading comic books pretty much as long as I can remember. I broke away from reading "super-heroes only" pretty early; I started reading *Groo* when I was 9 and *Usagi Yojimbo* when I was 12.

But one of the comics that had a huge impact on me was *Akira*, which I first noticed when I was about 13.

The amount of detail in the story and art, and the quality of the packaging, was amazing. The four bucks I spent every month picking up this series was one of the best investments I could have made, as far as opening my eyes to the sheer breadth of great comics there are out there is concerned.

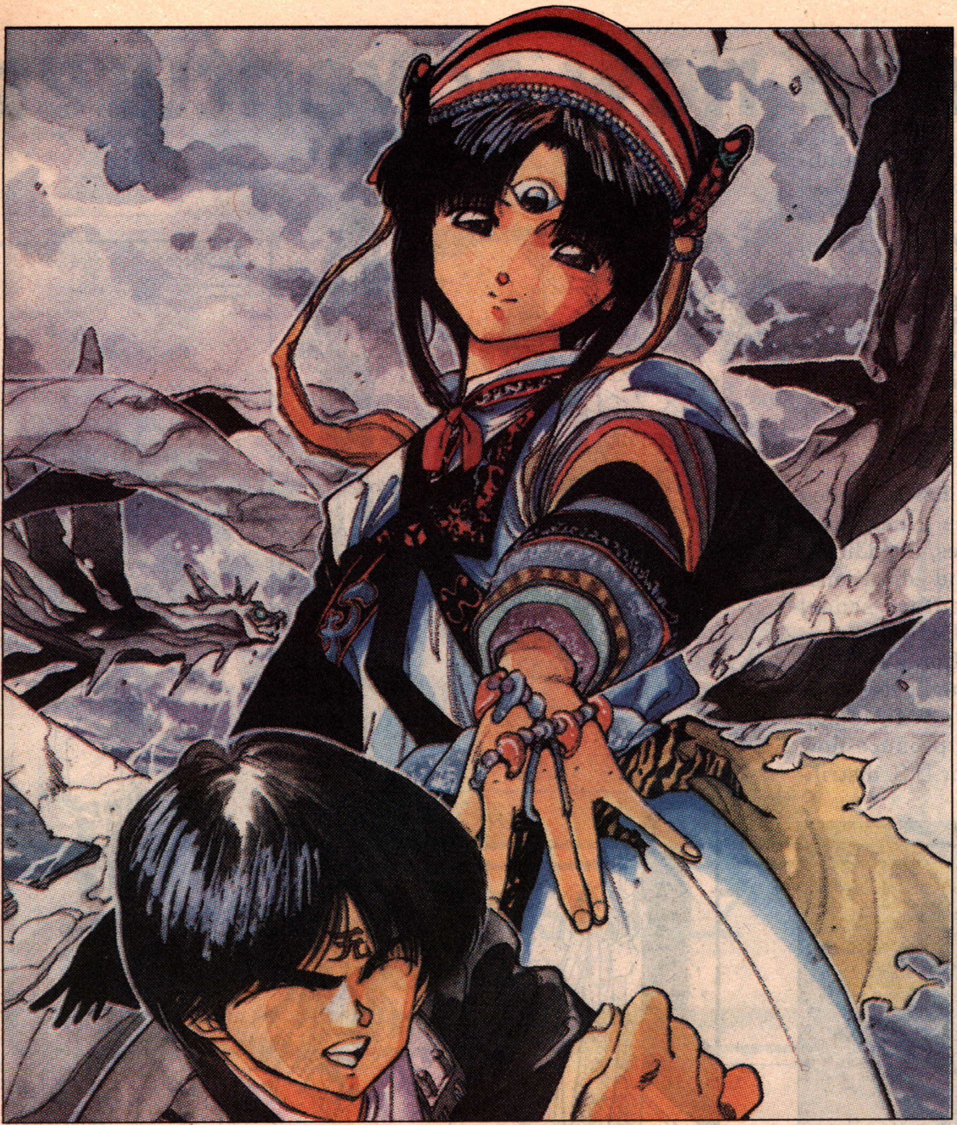
It's funny how people like to consider Japanese comics (and animation, too) separate from "real" (*i.e.*, American) comics. When I was reading *Akira*, I didn't care a bit where the artist was from. All I knew was that I was reading one of the best comics ever!

I think it's unfortunate that all manga gets lumped together in a lot of people's eyes. If people took the time to read this material, I bet they'd feel the way I did when I first tried reading non-super-hero comics: "What have I been missing?"

Coming up

CBG: *What's coming up in the year ahead, manga-wise for Dark Horse, that you're excited about?*

Hansen: Right now, the latest Dirty Pair series, *Run from the Future*, is coming out, and it's



3 x 3 ***Eyes*** *is just one of the old favorites appearing* ***Super Manga Blast!***

easily the best mini-series that Adam Warren has ever produced.

And *Blade of the Immortal* begins its longest story arc yet in March, with the 15-part "The Gathering."

Long-time readers know that this series has taken a lot of twists and turns so far, but this one's going to really blow 'em away.

This is one of the most under-appreciated series out there. You guys just said so yourselves in the "Sleepers" issue of ***CBG*** a few weeks back.

The biggest event for my group of titles is, of course, the release of *Super Manga Blast!* in March. It's been said plenty of times so far, but I'll say it again: This is the best buy in manga comics, period.

Every month, *Super Manga Blast!* will be 128 pages, featuring five stories (most of which would fill an average, 32-page comic book on their own) for under five bucks. That's like getting most of the comic book for free.

And the lineup is incredible: The first 12 issues will feature: previously untranslated early *Oh My Goddess!* stories; the long-requested continuation of *3x3 Eyes* (one of the longest-running manga in Japan); new *What's Michael?* stories (continuing from the four collections already published by Dark Horse); and two previously unseen features, *Seraphic Feather* (with art by the amazing Hiroyuki Utatane) and *Shadow Star* (known as *Narutaru* in Japan).

The idea for *Super Manga Blast!* is threefold:

First, we want to give our current manga readers more of what they've wanted, with *Oh My Goddess!, 3x3 Eyes*, and *What's Michael?*, which are all proven hits.

Second, we're looking to showcase new features — like *Seraphic Feather* and *Shadow Star* — which might otherwise have trouble finding an audience as a stand-alone series (as *3x3 Eyes* and *What's Michael?* originally did). Considering the low overall price for the anthology, these features are practically free.

And *third*, we're presenting all of the above in a very cool, stapled package reminiscent of the fat Japanese anthologies (such as *Afternoon* and *Young Magazine*) to give English-speaking readers a taste of how these comics are originally published in Japan.

Feeling super

CBG: *How is* ***Super Manga Blast!*** *performing, sales-wise?*

Hansen: *Super Manga Blast!* #1 was Dark Horse's best-selling manga title for March. As far as I know, the only manga titles that outsold *Super Manga Blast!* had TV shows attached to them, so I think that says something about the quality of this material.

Also, *Super Manga Blast!* is going to have a special reader survey in every issue.

In addition to being a cool way to win free stuff (all respondents will be entered in a drawing for manga goodies every month), this will give us direct feedback on what is and isn't popular in the anthology. There are very few other series that I can think of with that kind of direct communication and dedication to its reader base.

Comparing lines

CBG: *How do you think Dark Horse's manga line compares to other companies? You've got to admit, there's a lot of great stuff out there right now …*

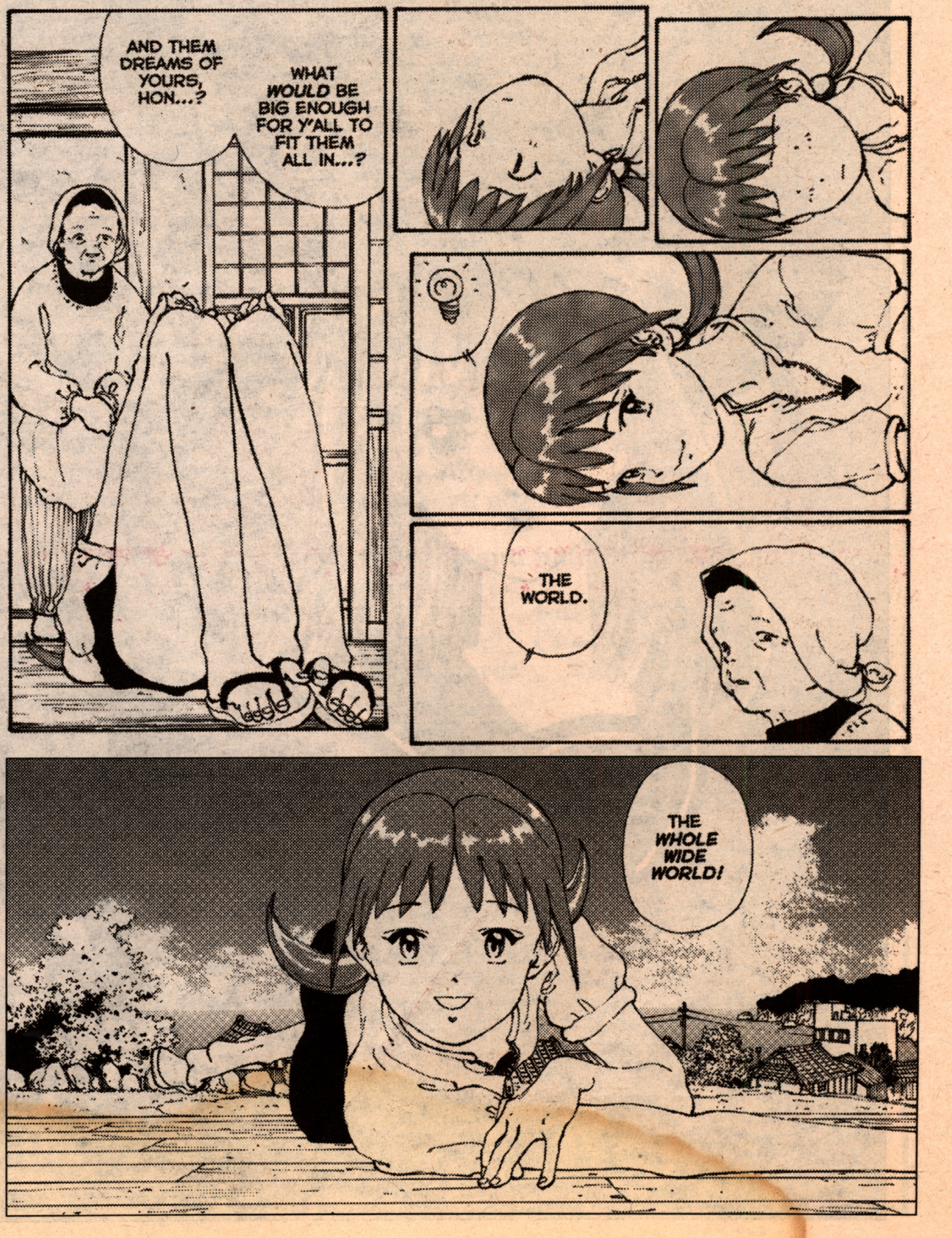
Hansen: I have to be honest and say up-front that I am a personal fan of each of the comics I edit.

I've also been an enthusiastic reader of a lot of Viz' material — especially the work of Rumiko Takahashi — and I think they've been very fortunate in getting the rights to publish *Pokémon* and *Dragonball*, which are both big TV hits that help bring in younger readers. As American comics readers become more accepting of the manga "look," we are seeing more and more publishers of Asian comics cropping up, which can only benefit the marketplace.

But when it comes to quality — both quality of material and quality of packaging — I can't help but be proud of what Dark Horse does.

Every Dark Horse manga title has been chosen in appear in the U.S. because it offers some of the best writing and art anywhere. That these series are from Japan is almost irrelevant; the only reason that Dark Horse and Studio Proteus would produce a title is that we believe it's a comic book that people all over the world should have the opportunity to read.

It's easy for your typical comics fans to say, "I don't like manga," especially if they've never read a quality series. Usually, when we have our manga preview comics out at conventions, what we hear after, "I don't like manga," is, "Wow! I think I'll have to give *this* one a try!"


AND THEM DREAMS OF YOURS, HON...?
WHAT *WOULD* BE BIG ENOUGH FOR Y'ALL TO FIT THEM ALL IN...?
THE WORLD.
THE WHOLE WIDE WORLD!

CPM Manga dives into new adventures

Central Park Media's CPM Manga line of comics has expanded this year to include the work of Tomoko Taniguchi, the creator of *Call Me Princess*. Her latest adventure is *Aquarium*, the story of a girl who, after failing the entrance exam for the high school she wanted to attend, escapes to the local aquarium to overcome her disappointment. There, she meets Haruki, a boy who tries to be her new friend, but she has trouble returning his overtures due to her recent failure.

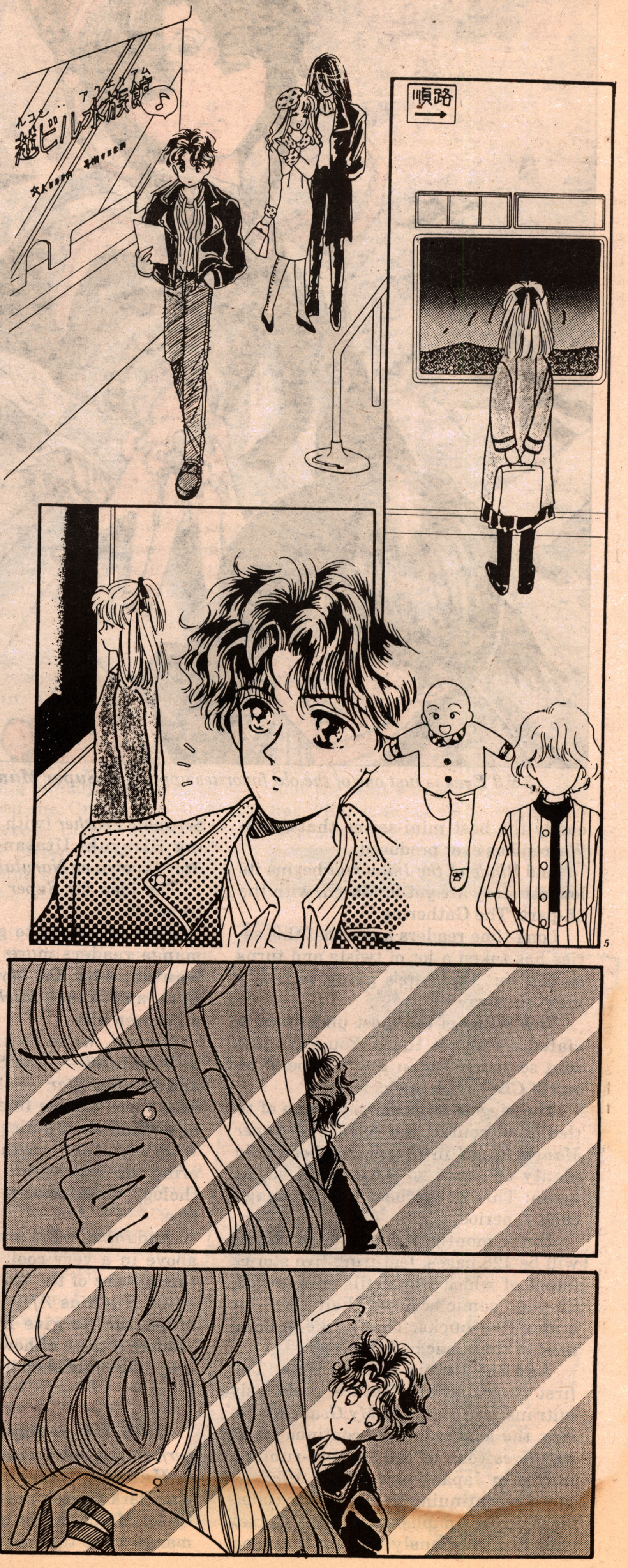
> **"Get ready to be touched and enlightened."**
> — *Diamond* ***Previews***

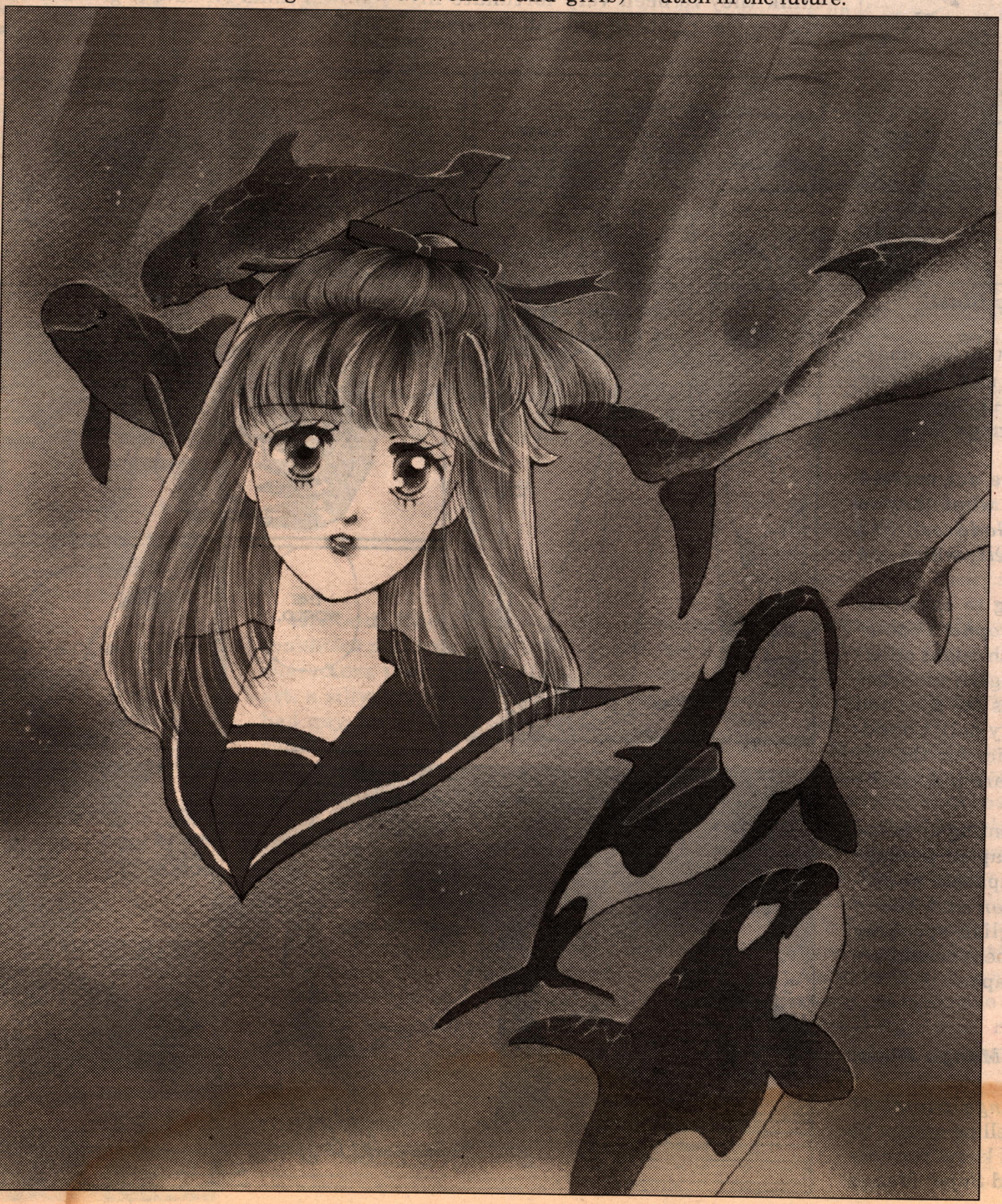
The first issue, which has a variant cover by Colleen Doran, also features the stories "Fly away Stewardess" and "Your Kingdom."

Tomoko Taniguchi's first work appeared as the contest-winning entry in a monthly horror magazine. Her first shojo manga (manga aimed at women and girls) work, "An-pan-balance," won another contest and was published in *Omajinai Comics*.

Both *Call Me Princess* and *Aquarium* were originally published as Japanese graphic novels under the MB (My Birthday) Comics imprint. In addition to their Japanese publication, the romantic comedies and some of her other work were published in Korea and Taiwan.

The artist's work has expanded to include freelance illustration for various companies, including a fashion magazine and educational material for elementary school children. Her first U.S. work came as a submission to Doran's *A Distant Soil*, which brought her work to the attention of CPM Manga. Taniguchi plans to produce new comics exclusively for U.S. distribution in the future.





the ANIME/MANGA SHELF

This week in Japanese comics and animation

A.D. Vision

In **Bubblegum Crisis Vol. 4: Rampage**, something is pulling its victims into the sewers and devouring them like a giant spider. The Knight Sabers, Genom, and the A.D. Police all search for the monster that lives beneath the city before it can chose its next victim. Scheduled for mid-March, this 60-minute tape will be available in $24.95 dubbed and $29.95 subtitled formats.

Master of Mosquiton: The Vampire 3 concludes the tale of teen-age tomb raider Inaho and her undead partner, Mosquiton, as they face the sinister plans of the inhuman Rasputin, the awesome might of the world-devouring Star Lords, and, worst of all, the horrifying wrath of Mosquiton's ex-wife! The 60-minute tape is priced at $19.98 dubbed and $29.95 subtitled and is scheduled for late March.

In **Sakura Diaries**, Urara likes Touma. Touma likes Meiko. Meiko might like Touma, but Meiko will only date a college boy. So what's an underachiever like Touma to do? The 90-minute feature is scheduled for release in mid-March on $24.98 dual-language DVD and $19.98 dubbed videotape.

The elven world is getting more like good old planet Earth in **Those Who Hunt Elves Chapter 6: Final Trials**. Unfortunately, its Earthly aspects include shady political takeovers, diabolical plots against the elf hunters, and a crooked court bent on making sure the verdict against our heroes is guilty. 60-minute tape is priced at $24.95 dubbed and $29.95 subtitled, is scheduled for late March, and concludes the series.

Bandai

The title of **Brain Powered** comes from organic combat machines called Antibodies. A girl named Hime finds she is able to communicate with an Antibody called Brain Powered, a feat usually accomplished only by trained individuals. The two must learn to combat a mysterious organization called Orphan, or both will be killed. The 50-minute tape is scheduled for early March in $24.98 subtitled and $19.98 dubbed formats.

Central Park Media

The men and women of Kagura Total Security work 'round the clock to rid the world of phantoms. Their weapons are their wits, advanced technology, and really big guns. In fact, they're a bunch of trigger-happy lunatics! **Geobreeders** is a 90-minute stand-alone feature priced at $19.99 dubbed and $24.99 subtitled, scheduled for mid-March.

Professor Pain is a mid-March release from Central Park's adults-only Anime 18 line. Things look bad for the 19-year-old college students of Aoi University. Professor Ohse always seemed a bit sinister, but no one ever guessed he was a terrorist. The 60-minute dubbed tape is priced at $29.99.

Record of Lodoss War: Dark Island brings our heroes to the island of Marmo, where Spark and his crew are immediately beset by demons. The 90-minute tape contains three episodes for $19.99 dubbed and $24.99 subtitled, and is scheduled for mid-March.

Revolutionary Girl Utena: The Rose Collection Vol. 2 collects episodes 8-13 of the series in DVD format. In addition to the six episodes of the series, a DVD-ROM portion of the disc includes the complete, uncensored script. The 144-minute dual-language DVD is priced at $39.99 and is scheduled for late March.

Urban Vision

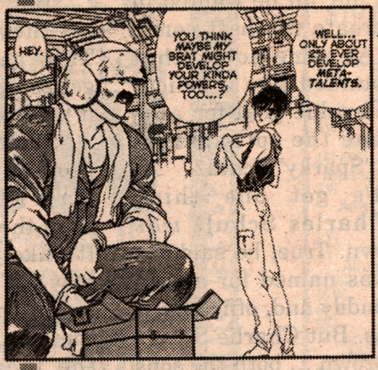
The **Petshop of Horrors** is a trendy pet shop in Los Angeles' Chinatown. Clients flock to find the perfect companion in the Count's establishment — but what you purchase there is exactly what you *deserve*. The first volume (of two) contains two stories and is scheduled for late March release for $19.95 dubbed and $29.95 subtitled.

Viz

Aqua Knight, a six-issue series by the creator of **Battle Angel Alita**, is scheduled to begin in April. On the world of Marmundo, kings rule over scattered islands in the great ocean and knights ride killer whales through the seas. On the remote island of Faro, a lighthouse keeper and his young assistant find a beautiful Aqua Knight washed up on shore. The boy is inspired to become a knight himself, and when the lighthouse is caught up in the schemes of a twisted artistocrat, he has the opportunity sooner than he'd hoped.

Reviews by Joyce Greenholdt

Super Manga Blast #1, scheduled for late March, Dark Horse Comics, b&w, 128 pages, $4.95.


HEY.
YOU THINK MAYBE MY BRAT MIGHT DEVELOP YOUR KINDA POWERS TOO...?
WELL... ONLY ABOUT 2% EVER DEVELOP META-TALENTS.

You get a lot of bang for your five bucks with huge anthologies like this and Viz' *Animerica Extra*. With most comics priced at $2.50 or $2.95, even if you only like two of the major features in *Super Manga Blast*, you're still paying less than you would if you bought those features as two separate comics. And if you enjoy any one of the offerings here, it's much more likely that you'll enjoy the majority of the issue.

Not that they're so much alike — two different approaches to science fiction, two different modern-day fantasies, and a humor strip, all with different art. But all five are well-done, and the four serials (each delightful *What's Michael?* six-pager is self-contained) are all crafted to pull readers into the story and keep them coming back for the next installment.

One caution — the preview copy used for this review contained *only* the story pages, without any other editorial material. Readers who aren't familiar with the earlier *Oh My Goddess!* and *3 x 3 Eyes* series should make sure there are adequate introductions for both features before shelling out their money, to avoid confusion. Dark Horse is pretty good about doing this in their manga series, but it's especially important in the case of the *Oh My Goddess!* episodes, which take place between early issues of the Dark Horse series.

Nazca: Blades of Fate, Pioneer, 75 minutes, $24.98 dubbed, $29.98 subtitled or DVD, recommended for viewers age 13 and up.

NAZCA
Blades of Fate

Japanese high-school student Kyoji Miura is worried about his friend and kendo teacher Tate, who's been acting strangely. Worry turns to alarm when he discovers the reason — Tate has discovered that he's the reincarnation of an ancient Incan warrior. What's more, Kyoji is, too, and they were on the opposite sides of a bloody civil war 500 years ago.

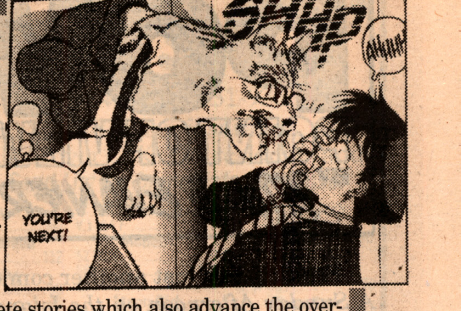
Although the costumes depicted for the reincarnated warriors are fanciful (ancient Incas had Spandex?), the animators obviously did their homework for the settings in Peru (ancient and modern). The story is gripping, as Kyoji tries to help a respected friend and teacher who seems to be turning into a bloodthirsty killer who regards him as an enemy. There are three episodes on this first tape, with more volumes to come, so you can bet Kyoji's not going to be able to find any easy answers to his predicament.

One stand-out feature of the series is the music. The opening and closing themes are especially striking and very different from each other. The opening is an arrangement of Bach's Fugue in G Minor from *The Well-Tempered Clavier* performed by The Eccentric Opera. Doesn't sound very Incan, but it works.

Geobreeders Book One: Learning to Love the New Job, CPM Manga, b&w, 200 pages, $15.95.

This trade paperback collects the first seven issues of CPM's *Geobreeders* comic book. All Yoichi Taba knew — or cared — about his new job with Kagura Security was that it paid well. He's ready to quit five seconds after he gets to the office — right after the company president comes crashing in through a window. First, though, he has to help her capture or kill the phantom cat that has taken control of the building's electronics and is trying to kill them both.

It turns out that's what the five women who are part of Kagura do: deal with supernatural menaces using a combination of computers, magic, and good old-fashioned firepower. Though he keeps swearing he's going to quit, Taba never gets around to writing that resignation letter. Before long a different supernatural faction contacts him — but, just because these phantom cats aren't friendly toward the ones he's been helping to eliminate, doesn't mean they're on humanity's side.



This series is fun, in a violent way. The phantoms casually kill anyone in their way, and taking them down involves a lot of property damage. Sort of like *Ghostbusters* with blood (well, black ink blotches) instead of slime. It's not too extreme, though, and the first six issues are complete stories which also advance the overall plot. While the ending of the seventh episode isn't a cliffhanger, it appears that major revelations are about to be made. Fortunately, since this is a collection, the next few issues of the comic book are already available to satisfy a new reader's curiosity.

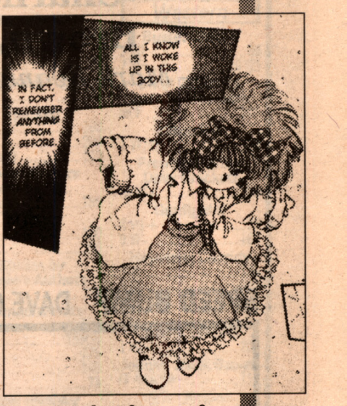
Outlaw Star, Bandai, 50 minutes, $19.98 dubbed, $24.98 subtitled.

OUTLAW STAR

Gene Starwind is stuck on a rough-and-tumble frontier world, making a living operating a repair shop with his partner, Jim. In the first episode of this series, a mysterious new client hires Gene as a bodyguard as well as a repairman, and she may be his ticket back into space — providing that Gene and his partner can fight off the pirates who are after their new employer.

This is a skillfully told science-fiction tale set in a dark future, with some magic and techno-magic thrown in. The story takes unexpected twists and turns, paced so that each episode has a good mix of action and insights into the main characters' motivations and backgrounds.

***Animerica Extra Vol. 3 #3**, Viz Comics, b&w, 128 pages, $4.95.*


ALL I KNOW IS I WOKE UP IN THIS BODY...
IN FACT, I DON'T REMEMBER ANYTHING FROM BEFORE.

This issue of Viz' massive manga anthology introduces a new serial to its lineup. In Haruhiko Mikimoto's *Marionette Generation*, a struggling illustrator wakes up one morning with a doll in his bed — that's doll as in toy. But it's a walking, talking, sentient doll — with amnesia, to boot.

Marionette Generation fits right in with the rest of the comic book's fantasy-oriented lineup. As with *Super Manga Blast*, there's enough variety here to keep the title interesting, but enough common features to the stories that fantasy fans can be fairly certain they'll get their money's worth.

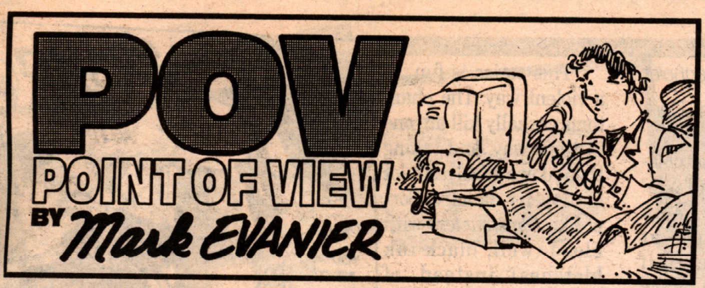
Tattoon Masters, scheduled for late February, A.D. Vision, 60 minutes, $19.98, dubbed, recommended for viewers age 15 and up.

In exchange for the chance to study an ancient tribe's mystic secrects, an archaeologist agrees to give her son to a young tribal priestess as a husband. She sends the girl, Nima, off to Tokyo with a videotaped message explaining the deal to the lucky groom-to-be, Hibio. Needless to say, he's less than thrilled to discover that the mother who abandoned him years ago has used him as a bargaining chip.

If you can call the anime set-up of a seemingly ordinary high-school student caught up in romantic entanglements with one or more girls with strange powers a genre, then *Tattoon Master* falls somewhere in between *Tenchi Muyo* and *Urusei Yatsura* in the spectrum of said genre. At first glance, Hibio's surly atitude makes him seem almost as obnoxious as the hero of *Urusei* (but with more justification, as you'll see when his parents are introduced). But beneath Hibio's prickly, hostile surface is a goodhearted guy who can't seem to keep from doing good deeds.

The two episodes on this tape are fun, and funny, adventures, and certainly leave the door open for a continuation of the series. The characters are more complex than you'd expect from promotional copy on the box, giving this tape more lasting appeal.

TATTOON MASTER
Mother's gone travelling.
And she sent back more than a postcard.



He fooled 'em all: Charlie Brown went out a winner

Peanuts was just another comic strip. Yeah ... like Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* is just another painting ... or like the Eiffel Tower is just another thing you, too, can build with the largest-size Erector Set. *Peanuts* was just another comic strip the way Beethoven's *Piano Concerto No. 1 in C Major* is a catchy tune or the way *Huckleberry Finn* ain't a bad book.

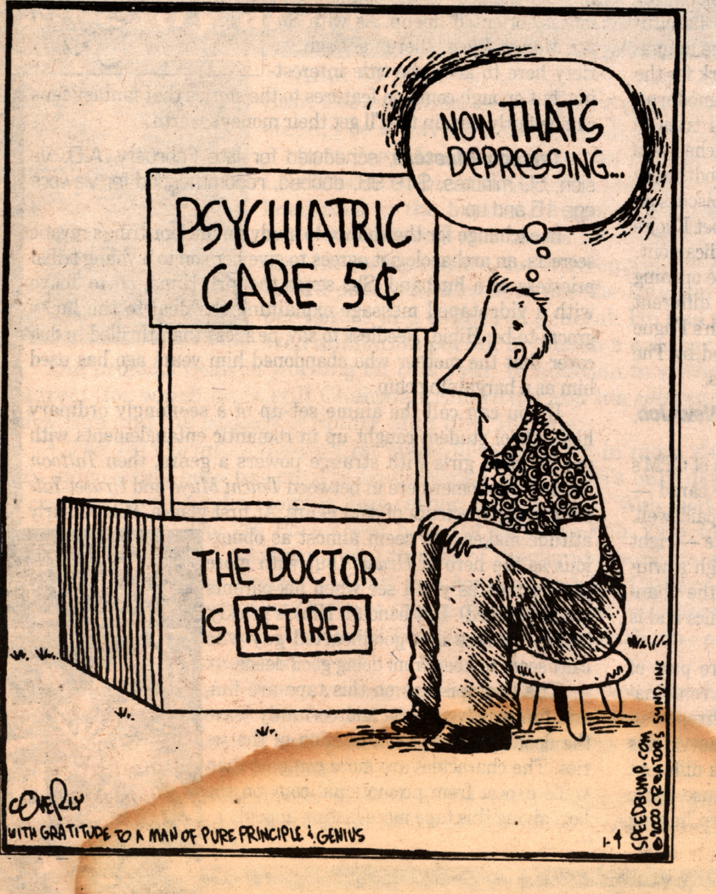
Somehow, with Charlie Brown, it seems appropriate to underestimate. Everyone did.

All 50 years of his childhood, everyone had good reason to underestimate Good Ol' Charlie Brown. He was the boy who couldn't win a baseball game, couldn't write to his pen-pal with a pen, couldn't fly a kite, couldn't kick the football, couldn't drum up the courage to talk to the Little Red-Headed Girl — and everyone knew it. Except around suppertime, he couldn't even command the respect of his own dog, who thought of him as "that round-headed kid." Even on those rare occasions when no one was actively underestimating Charlie Brown, nothing changed, you could count on Charlie Brown to underestimate Charlie Brown.

"Let's get one thing straight: Charles Schulz *was* Charlie Brown."
— Mark Evanier

But he fooled 'em all. Charlie Brown went out a winner.

SPEED BUMP DAVE COVERLY



There was a time when everyone underestimated Charles Schulz, as well. He always said that, all his life, all he wanted to do was to create the best comic strip ever. At some point, that probably sounded like a ridiculous, unachievable goal for anyone, let alone the soft-spoken, nondescript "Sparky" Schulz.

And let's get one thing straight: Charles Schulz *was* Charlie Brown. True, he said the character was named for an old Art School buddy and, officially, it probably was. But Charlie Schulz ... Charlie Brown ... both the sons of barbers — who was he kidding?

For me, the two main differences between the Charlies were that, first of all, one of them had an awful lot of money and success. Despite this, he never lost touch with what it feels like to be a loser.

Actually, knowing what it feels like to be a loser is easy. All you have to do is lose — no great challenge. Knowing that feeling when you're not one and being able to write about it in an endearing, humorous manner is tougher. It was one of the things that made one Charlie (the taller of the two) the greatest success story ever in newspaper strips.

And the other difference was this: I know the precise moment I met Charlie Schulz. Just when I first encountered Charlie Brown, I haven't the foggiest. As proven by my well-worn *Peanuts* paperbacks — all first editions, all purchased new — I've known him all my life. So, I'd wager, have you.

I first met the rich, famous Charlie at a San Diego Comic-Con back in the '70s. I was chatting with Russell Myers, the fine cartoonist of *Broom-Hilda.* For some reason, we were talking about *Nancy* and I asked how many newspapers were currently running it.

"I'm not sure," he said. Then he motioned to a thin, quiet gent walking past and added, "Sparky's with that syndicate. He'll know."

Sparky did know. I forget the total but I voiced surprise at how formidable the numbers were for a strip dismissed by so many as childish, repetitive, and hopelessly out-of-date. Mr. Schulz' reply went something like this ...

"Something amazing happens every time a newspaper tries to drop *Nancy.* Readers don't just get angry — they get militant. When a paper drops *Li'l Abner* or *Brenda Starr* or *Dick Tracy,* they get a lot of complaints. No matter what the strip is, it's someone's favorite and they complain.

"But when a paper drops *Nancy,* they don't get complaints. They get death threats. People get so upset, the paper has to put it back immediately.

"That strip is such a part of people's lives — their childhoods. For a lot of them, it was the first strip they were ever able to read. It's like your old playground. You may not want to go back to it and swing on the swings or climb on the monkey bars — but you like the idea that it's still there. Everything in this world changes so much, it's nice when something doesn't ...

"And, of course, you want it to be there for children — so that they can perhaps experience what you experienced and derive the same joy."

Just to remind you: This is Charles Schulz talking about *Nancy,* not about *Peanuts.*

But obviously, he could have been talking about *Peanuts.* Everything fits, except for the part about folks becoming homicidal because their favorite strip was dropped. We have no data on how people would have reacted, had their local newspaper discontinued *Peanuts.*

No newspaper ever dared.

Later that same con, I was approached by a cartoonist with a few credits in barely professional magazines. He'd seen me chatting with Mr. Schulz and craved an introduction. "I want to get his reaction to this," the young man said. Then he pulled out a couple of pages on which he'd drawn pornographic sequences of Charlie Brown, Snoopy, Lucy, Linus, and the gang.

"I don't think that's a good idea," I told him. It was, in fact, a terrible idea — foolish *and* insolent. It would have been, even if the work had been somehow well-drawn or witty. It was neither.

"Aw, come on. He'll get a bang out of 'em," the budding cartoonist insisted.

I wanted no part of it, so he approached Mr. Schulz on his own. Even halfway across the hall, you could feel a wince of agony when the drawings were thrust into Schulz' line of sight. He looked as if someone had taken a large, hardwood railroad tie and clubbed him over the head with it. "That's ... uh, nice linework," Schulz muttered in a feeble attempt to find something positive to say. (It was not, by the way, nice linework.)

Call it at a study in contrasts between two men at opposite ends of one art form. Schulz displayed uncommon — probably unwarranted — politeness. Surely no one could have faulted him, had he yelled — in the enduring words of Lucy Van Pelt in big, Speedball pen lettering — "YOU BLOCKHEAD!"

But he didn't. I don't think he understood why someone would do such a thing: *Is that an artistic endeavor? Despoiling someone else's creations? And doing it so poorly?*

Wronged by someone he thought should have known better, Schulz would have sent in the S.W.A.T. team; that's how protective he was of his work. He was furious, for instance, a year or two ago when David Letterman's show dubbed naughty dialogue into pirated *Peanuts* animation.

But at that convention encounter, I think he decided that the kid would never know any better — so what was the point? Oblivious to the pain he'd inflicted on another human being, the *Peanuts* pornographer ran happily back to his friends to brag that Schulz had complimented his linework.

Insofar as I can tell, that young, insensate cartoonist never created anything about which anyone cared. Charles Schulz — well, we all know what he achieved.

There's got to be a lesson somewhere in there.

Whatever else one may feel about Schulz or his strip, all would agree he worked hard at it — a lot harder than he had to, certainly. He wanted very much to reach 50 years but feared that failing health would prevent it.

A year or two back, he made one concession to his own mortality: He took a brief sabbatical, during which classic strips were rerun. Throughout that period, he did not loll on the beach. For the most part, he stayed at the drawing board, working away, sometimes painfully using his left hand to steady the one that gripped the pen. That is, when he wasn't with doctors.

He didn't make the big five-oh — a trivial failing, noticed by few. It was about the only thing at which he ever failed.

Others have, of course, argued for the primacy of other strips. If you walk into a room of cartooning buffs and proclaim that the greatest comic of all time was

Walt Kelly's *Pogo* or George Herriman's *Krazy Kat* or Elzie Segar's *Thimble Theater* or any of several others, no fist fights will erupt. Some might even agree that Schulz lacked the bite and lush drawing of Kelly, the cockeyed worldview of Herriman, the engrossing story sense of Segar — or any of several varied skills displayed in other strips.

But on two counts, the consensus for *Peanuts* seems unanimous. One, just mentioned, is endurance — the sheer output of work, kept generally up to standard for so long. The second is the extent to which Charlie Brown and company, moreso than any other characters in American fiction, became a part of our everyday culture — and that of other nations, as well.

Asked once about all the merchandising, Schulz replied — in doubtless earnest — "The other day, I saw a little girl at the skating rink who had put a Snoopy decal on her purse. And, as I always am, I'm so proud that I created something that this little girl cared about so much, she wanted to have it on one of her personal belongings."

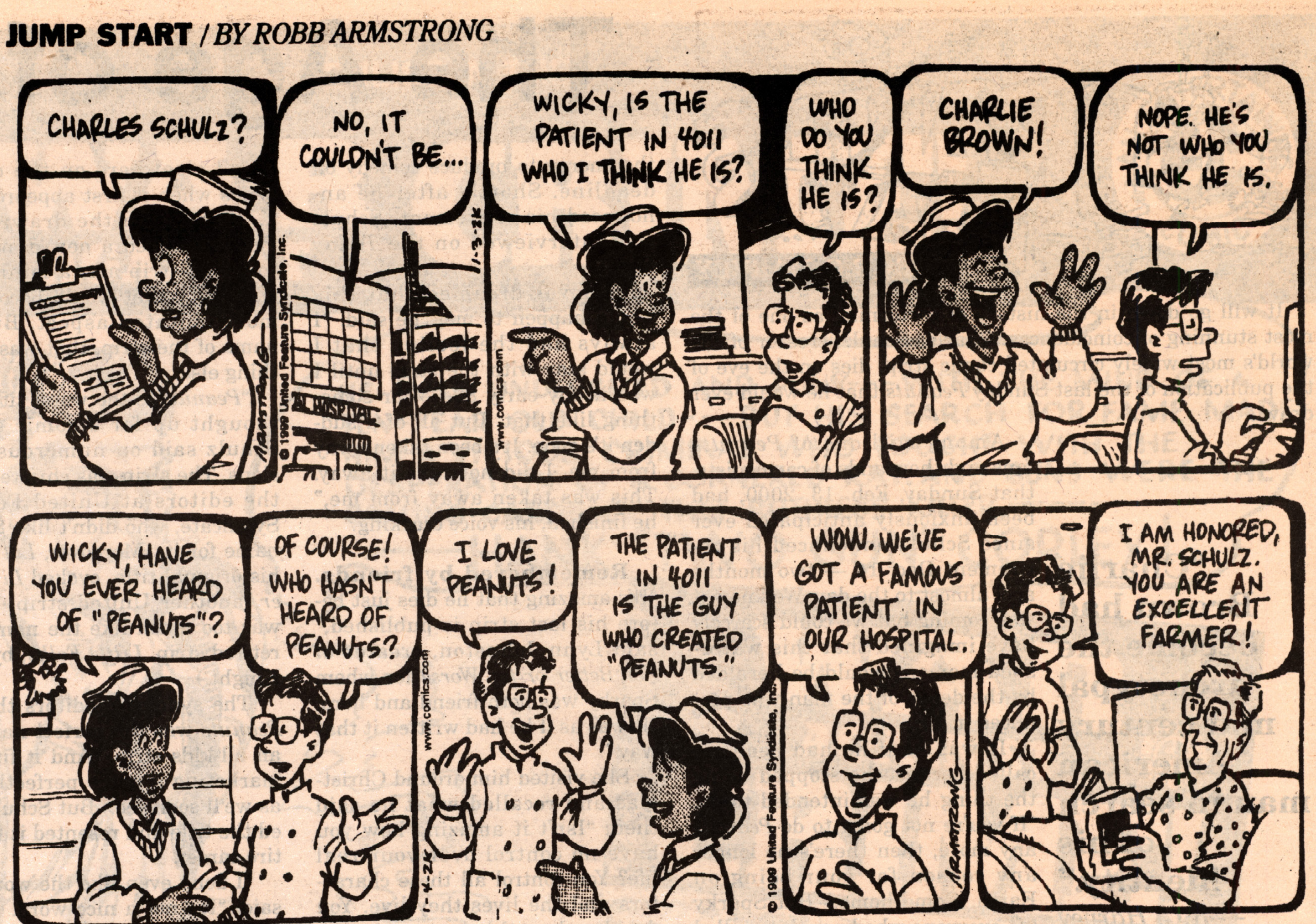
He said this, long past the point where such paraphernalia was bringing him money he might ever get around to spending. He was already wealthy beyond any reasonable measure of wealth — and from characters clearly not designed to appear anywhere but in a comic strip.

This, animator Bill Melendez discovered when charged with making them move for a series of Ford commercials and later for the long run of award-winning specials. Characters for animation are always designed to "work" from all possible angles. Schulz' didn't. Charlie Brown, especially, went a half-century on the funny pages with just a profile and a full-face view which didn't precisely correspond to each other.

Animation required other angles, including three-quarter shots, and this drove Melendez and his staff crazy: How do you make Linus turn and still look like Linus? Meanwhile, the merchandise artists who had to sculpt the kids in three dimensions were said to have gone through thousands of prototypes until they fashioned some that Schulz didn't loathe and so would approve.

Charlie Brown was also constructed with a big head and short arms, such that he couldn't reach up and scratch his head. Melendez had to do some subtle reproportioning and cheat a lot to make the cast do all those actions that Schulz never had to draw. Some claim that the evolution of Sparky's style reflected a subtle, perhaps unconscious, adjustment in those directions.

Not only did Schulz not design his stars to work in other media, he didn't even think about color. *Peanuts* started as a daily only and, when the Sunday page was added, no one could figure out Charlie Brown's hairline. No one ever has. He remains the only character in popular fiction with either transparent or flesh-colored hair — I'm not sure which.


JUMP START / BY ROBB ARMSTRONG
CHARLES SCHULZ?
NO, IT COULDN'T BE...
AL HOSPITAL
ARMSTRONG
© 1999 United Feature Syndicate, Inc.
1-3-2K
WICKY, IS THE PATIENT IN 4011 WHO I THINK HE IS?
www.comics.com
WHO DO YOU THINK HE IS?
CHARLIE BROWN!
NOPE. HE'S NOT WHO YOU THINK HE IS.
WICKY, HAVE YOU EVER HEARD OF "PEANUTS"?
OF COURSE! WHO HASN'T HEARD OF PEANUTS?
1-4-2K
www.comics.com
I LOVE PEANUTS!
THE PATIENT IN 4011 IS THE GUY WHO CREATED "PEANUTS."
© 1999 United Feature Syndicate, Inc.
WOW. WE'VE GOT A FAMOUS PATIENT IN OUR HOSPITAL.
ARMSTRONG
I AM HONORED, MR. SCHULZ. YOU ARE AN EXCELLENT FARMER!

Robb Armstrong's ***Jump Start*** *visited Schulz in the hospital with a multi-strip sequence.*

All of this, I think, lends credence to the man's claim that the only thing he ever really cared about was producing the best comic strip of all time. And as the final bit of evidence, I offer the following. In August of '97, I wrote a column that said, in part:

"Schulz has had his 'down' times ... weeks or months whether you wonder if the strip hasn't gone reprint, because you're sure you read that day's joke before. But he always rebounds and, the last few months, it's been funnier and fresher than a lot of strips by new guys."

Two weeks after it appeared, I received a long letter from Schulz, thanking me for the compliment and asking me, *please,* to let him know any time I thought any aspect of *Peanuts* was stale or in need of improvement.

This is like Willie Mays, at the top of his game, asking random kids in the stands to offer batting tips. The true mark of a pro is that he never thinks he's got it all figured out, that he can't do it just a wee bit better.

Both Charlies — Schulz and Brown — left us on Sunday, Feb. 13, 2000. That was the day the last *Peanuts* strip ran in newspapers.

Technically, Mr. Schulz passed away the night before — around 9:45 p.m. in his home in Northern California. But, since that was Pacific Time, it was already Sunday on the East Coast. His last strip had just been delivered to America.

So let's please say that Charles Schulz and *Peanuts* died at the same moment. It's just too poetic to spoil with details.

One of his closest associates said to me this morning, "It was a blessing he went when he did. Otherwise, he would have had to undergo six months of painful chemotherapy ... and he still wouldn't have made it. He was spared that and he got to see and read all the tributes."

Indeed. The Friday night before, CBS aired a one-hour special, emceed by Walter Cronkite, chronicling the amazing lives of both Charlies. Like most programs of this sort — there have been several — it comprised primarily excerpts from the specials (which Schulz did not draw) and songs from the specials and Broadway shows (which Schulz did not write).

Still, if one has to go, that's a helluva send-off. How many other people in this world get to watch a tribute hosted by Walter Cronkite a day or two before they die?

Given that and the outpouring that followed the announcement that he was ill and would be stopping the strip, Sparky must have known how loved he was.

Some had hoped he'd draw a few final weeks in which some or all of Charlie Brown's many shortcomings would be given happy endings: He'd win a baseball game, get that kite up in the air, kick the football, kiss the Little Red-Headed Girl, *et al.* (He actually did some of those things in the TV specials, but those aren't pure Schulz, so they don't count.)

I'm glad this wasn't done. It would have somehow changed all the strips he'd done before, and I like the idea that they'll be around, just the way they were, perpetually reprinted in newspapers and books. Even if I don't read them — though I will — it's great that children yet to come will experience what I experienced and perhaps derive the same joy. Just like that playground Schulz mentioned.

Besides, what a lot of folks don't seem to realize is that the long, glorious story of Charlie Brown *did* have a happy ending — the happiest possible, in fact.

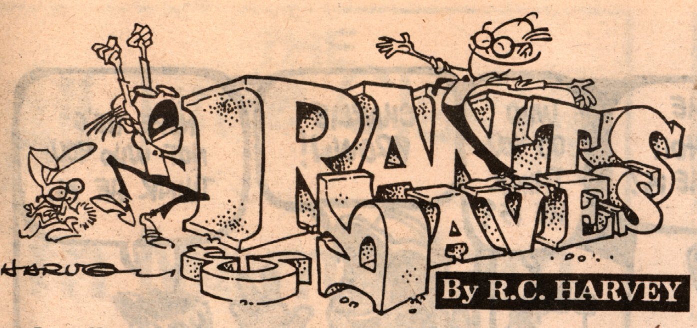
All the time we knew him, Charlie Brown just wanted to be liked — to feel as if he belonged in the world.

Then, one day, he realized that he had a career goal, as well. He wanted to grow up and create the best comic strip ever. An awful lot of people think he did just that.

And you know what else? He found out that they liked *him,* too.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036, and on the 'net at me@evanier.com.

The Age of Schulz



By R.C. HARVEY

It will go down in the history of cartooning as one of the most stunning of coincidences. Charles Schulz, creator of the world's most widely circulated comic strip, dies on the eve of the publication of the last Sunday *Peanuts* that he would ever draw.

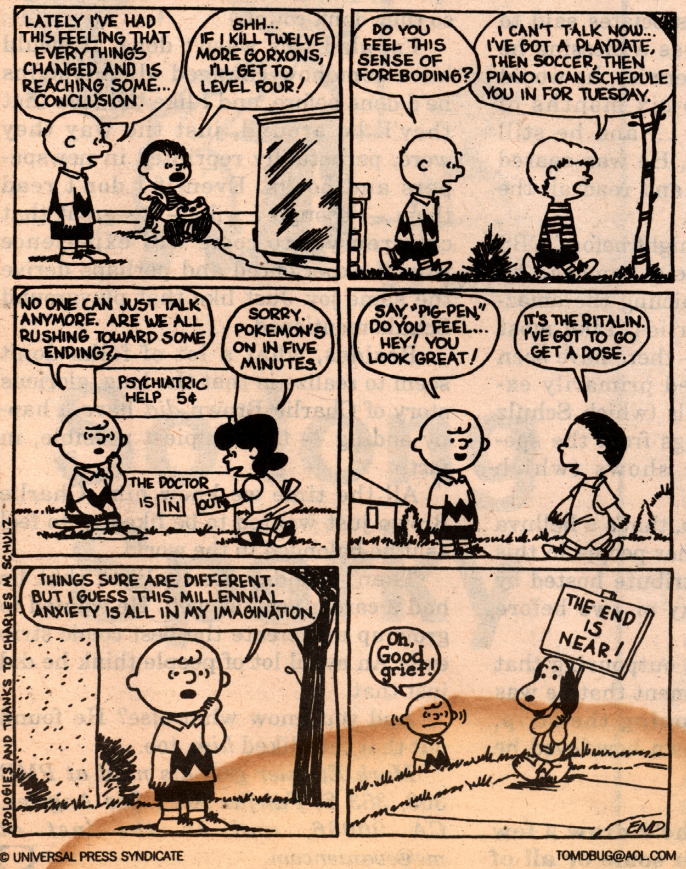
Among millions of *Peanuts* fans and thousands of cartoonists, that Sunday, Feb. 13, 2000, had been anxiously anticipated ever since Schulz announced his retirement Dec. 14 — two months ago, almost to the day. We knew it was coming but we could scarcely have imagined that this watershed moment would be heralded by the death of the man who produced it.

It was as if he had been recalled because he stopped doing the thing he was intended to do. "If you're not going to do *Peanuts* any more, then there's no longer any reason for your being on Earth. Come home." But Sparky (as everyone who knew him called him) hadn't stopped doing his comic strip willingly. Diagnosed with colon cancer and suffering from the aftereffects of several small strokes, he no longer had the energy to produce comedy on deadline. Shortly after he announced his retirement, Schulz was interviewed on the *Today Show*.

"I never dreamed that this would happen to me," he said. "I always had the feeling that I would stay with the strip until I was in my early 80s — or something like that. But all of a sudden it's gone. It's been taken away from me. I did not take it away. This was taken away from me," he finished, his voice cracking.

> **"Charlie Brown had become the archetypal mid-century American man in search of his identity."**
> — *R.C. Harvey*

Tom the Dancing Bug *By Ruben Bolling*


LATELY I'VE HAD THIS FEELING THAT EVERYTHING'S CHANGED AND IS REACHING SOME... CONCLUSION.
SHH... IF I KILL TWELVE MORE GORXONS, I'LL GET TO LEVEL FOUR!
DO YOU FEEL THIS SENSE OF FOREBODING?
I CAN'T TALK NOW... I'VE GOT A PLAYDATE, THEN SOCCER, THEN PIANO. I CAN SCHEDULE YOU IN FOR TUESDAY.
NO ONE CAN JUST TALK ANYMORE. ARE WE ALL RUSHING TOWARD SOME ENDING?
SORRY. POKEMON'S ON IN FIVE MINUTES.
PSYCHIATRIC HELP 5¢
THE DOCTOR IS IN OUT
SAY, "PIG-PEN," DO YOU FEEL... HEY! YOU LOOK GREAT!
IT'S THE RITALIN. I'VE GOT TO GO GET A DOSE.
THINGS SURE ARE DIFFERENT. BUT I GUESS THIS MILLENNIAL ANXIETY IS ALL IN MY IMAGINATION.
Oh, Good grief!
THE END IS NEAR!
END
APOLOGIES AND THANKS TO CHARLES M. SCHULZ

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TOMDBUG@AOL.COM

Remembered by friends. "It's amazing that he dies just before his last strip is published," said Lynn Johnston, creator of *For Better or for Worse* for whom Sparky was both friend and hero. "It was as if he had written it that way."

She visited him around Christmas and recalled what he said then: "Isn't it amazing how you have no control over your real life? You control all these characters and the lives they live. You decide when they get up in the morning, when they're going to fight with their friends, when they're going to lose the game."

Johnston continued: "You have no way of writing your own story, but I think, in a way, he did."

Schulz received many awards and honors during his long career — including, twice, the Reuben for "outstanding cartoonist of the year" from the National Cartoonists Society. And he was to receive the Milton Caniff Lifetime Achievement Award from NCS at this year's Reuben Banquet May 27.

But all these awards and honors pale in significance beside the world-wide affection and regard that his comic strip kindled.

During that *Today* interview last December, Schulz expressed his astonishment at his fame and the admiration he inspired among his readers and colleagues. "It is amazing that they think that what I do was that good," he said haltingly, his voice quavering.

"I just did the best I could," he finished, nearly breaking down.

His best turned out to be so very good that it ushered in the Age of Schulz.

A pioneering strip. *Peanuts* broke new ground in newspaper comic strips. The sense of humor on display in Schulz' strip was different, more subtle, than could be found elsewhere on the comics pages when it first appeared Oct. 2, 1950. Even the drawings in *Peanuts* added a new dimension to comic-strip art: a minimalist simplicity that would become its most imitated aspect. But the name of the strip, that was something else.

"*Peanuts* is the worst title ever thought up for a comic strip," Schulz said on numerous occasions. The strip was christened by the editors at United Feature Syndicate, who didn't like Schulz' name for it. (Moreover, *Li'l Folks*, his original title, evoked *Li'l Abner*, another United strip, and it was too much like the name of a retired strip, *Little Folks*, by Tack Knight.)

The syndicate editors thought *Peanuts* was the perfect name for an all-kids strip. (And it fit their marketing scheme perfectly, too, as we'll soon see.) But Schulz hated the title and resented it his entire career.

"I don't even like the word," he said. "It's not a nice word. It's totally ridiculous, has no meaning, is simply confusing, and has no dignity. And I think my humor has dignity. The strip I was going to draw I thought would have dignity. It would have class. They didn't know when I walked in there that here was a fanatic. Here was a kid totally dedicated to what he was going to do. And then to label something that was going to be a life's work with a name like *Peanuts* was really insulting."

The road to *Peanuts*. Schulz grew up in St. Paul, Minn., the shy and only son of a barber. He took a course in art from a correspondence school, the Federal School, based in Minneapolis. And during World War II, he was drafted and served overseas in the infantry. After V-J Day, he returned to the Twin Cities and took a position with the Federal School, now called Art Instruction School, correcting student mailed-in lessons.

He freelanced in his spare time, lettering comic strips for a locally produced Catholic magazine and, eventually, producing a cartoon feature called *Li'l Folks* for the *St. Paul Pioneer Press*. The feature ran once a week: a collection of single-panel cartoons about the antics of little children who seemed a bit more sophisticated than most cartoon children.

The kids were cute because of the way Schulz drew them. They were all tiny, and Schulz distorted proportions — giving them round heads as big as their bodies — which made them seem even more diminutive. And tiny was cute.

Schulz was also sending cartoons to national magazines. He broke into *The Saturday Evening Post* with the submission of a single drawing of a small boy who was seated on the end of a chaise longue, dwarfed by the expanse of the seating arrangements, in order to prop his feet up on a footstool.

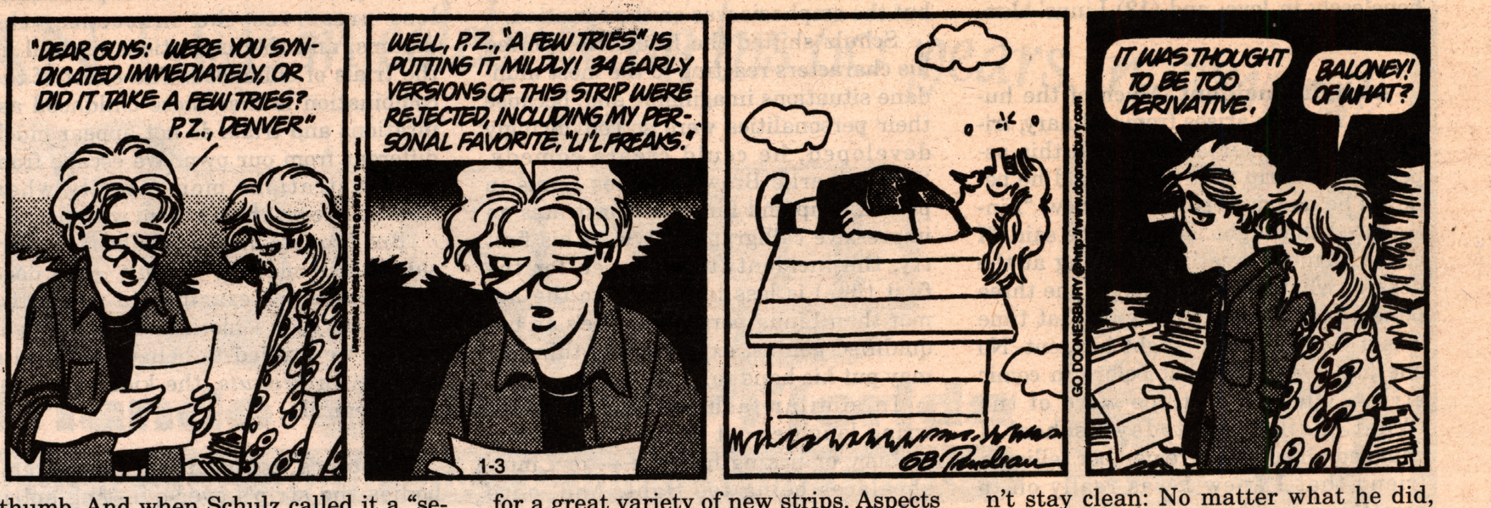
While submitting gag cartoons to magazines, Schulz also submitted ideas for feature cartoons to syndicates. Early in 1950, United Feature indicated interest in *Li'l Folks*, and, when Schulz journeyed to New York for a conference, they decided a strip format would be better than the panel format.

***Peanuts*' marketing plan.** The editors saw in Schulz' tiny figures a novel marketing ploy. At the time, newspaper editors were restive about the amount of precious newsprint paper they devoted to comic strips every day and were looking for ways to reduce the size of comic strips. Because Schulz' characters were small, the editors decided to tailor the strip's dimensions to the kids' size — a maneuver that would, they believed, appeal to editors seeking to conserve space.

Schulz' strip would have the same horizontal dimension as all strips but would be shallower vertically. It would, therefore, take less room. And then the editors added yet another marketing ingredient: The strip should always be drawn in four equal-sized panels. This arrangement would give editors great flexibility in running the strip. They could run the strip in one column with the four panels stacked vertically, or they could divide the strip in half, the first two panels stacked on top of the other two panels, and run it as a two-column box.

The syndicate's promotional brochure for the strip touted these aspects of the strip's design — and its tiny size. "The Greatest Little Sensation Since Tom Thumb!" the brochure trumpeted. For such a feature, *Peanuts* was the perfect title. "Peanuts" suggested something small.

DOONESBURY *Garry Trudeau*


"DEAR GUYS: WERE YOU SYNDICATED IMMEDIATELY, OR DID IT TAKE A FEW TRIES? P.Z., DENVER"
UNIVERSAL PRESS SYNDICATE © 1997 G.B. Trudeau
WELL, P.Z., "A FEW TRIES" IS PUTTING IT MILDLY! 34 EARLY VERSIONS OF THIS STRIP WERE REJECTED, INCLUDING MY PERSONAL FAVORITE, "LI'L FREAKS."
1-3
GB Trudeau
GO DOONESBURY @ http://www.doonesbury.com
IT WAS THOUGHT TO BE TOO DERIVATIVE.
BALONEY! OF WHAT?

To Schulz, it suggested something insignificant — "something with no color," he muttered, "or else it might be the nickname of a ball player or some little kid." He pointed out that readers would assume the strip was named after one of the characters: "They're going to confuse Charlie Brown with the name."

The editors assured him that wouldn't happen.

"Then throughout the first year," Schulz said, "I got letters saying, I love this new strip with Peanuts and his dog. Geez!"

The editors mistakenly supposed that "peanuts" was a common term for little children. This astonishingly wrong-headed conclusion was not based upon anything in their own life experiences, apparently. Instead, it was drawn entirely from a popular kids' television program of the day, *The Howdy Doody Show*. The show's principals were marionettes, and the puppet show was performed before a live studio audience of children. The audience seating area was called "the peanut gallery" by everyone on the show, and, every time "the peanut gallery" was mentioned, all the kids cheered with gusto.

Schulz wasn't convinced; he knew kids are never called "peanuts."

Despite the gimmicky packaging, the strip got off to a slow start. But after a year, it was picking up client papers steadily. And it continued to increase circulation at a modest rate through the decade. Then in the 1960s, it took off.

Developing the characters. By the mid-1950s, Schulz had found his footing. He had begun to develop the idiosyncratic personalities of his characters. Charlie Brown had become the archetypal mid-century American man in search of his identity, and his dog Snoopy had started to fantasize an assortment of heroic roles for himself. Schroeder had established Beethoven as the strip's icon. And Lucy Van Pelt had made a name for herself as a world-class fuss budget.

Reflecting on the strip's development, Schulz said: "When Lucy came into the strip, around the second year, she didn't do much at first. She came in as a cute little girl and at first she was patterned after our own first daughter. She said a lot of cute, tiny kid things, but I grew out of that whole 'tiny' world quickly, and that's when the strip started to catch on. As Charlie Brown got more defensive, as Snoopy [became] a different kind of dog, as Lucy started to develop her own strong personality, I realized I was really onto something different. And I think the security blanket really was the major breakthrough."

Linus, Lucy's baby brother, didn't talk when he first appeared in the strip; he was too young. But, as he grew older, he talked plenty — profoundly, even: He became the strip's scholarly idealist and philosopher. En route, he clutched his flannel baby blanket and sucked his thumb. And when Schulz called it a "security blanket," he added a term to the American lexicon and struck a chord with readers everywhere. Suddenly, everyone was identifying with one or more of the *Peanuts* gang.

In 1962, Schulz produced a book of aphorisms called *Happiness Is a Warm Puppy*. It was an immediate bestseller, confirming a growing suspicion: The American public had *Peanuts* mania.

In its issue for April 9, 1965, *Time* did a cover story on Schulz and his strip. And in October, Snoopy climbed on top of his doghouse and flew it into the skies of World War I for epic battles with The Red Baron.

The list of subscribing newspapers grew by leaps. And then, that Christmas, the first television special was unveiled: *A Charlie Brown Christmas*.

By the numbers. *Peanuts* was undeniably big time. By the early 1990s, the strip was being published in more than 2,000 newspapers in 68 countries; by the end of the decade, the number reached 2,600 worldwide. It's hard to imagine there being any more newspapers than that.

There had been 30 television specials, four feature films, and an off-Broadway play, *You're a Good Man, Charlie Brown*. And Schulz, thanks to the merchandising of his characters, was many times over a millionaire.

Schulz retained direct control over the licensing, personally approving every use of every image of his characters. Despite this inherent roadblock to saturation merchandising, the *Peanuts* gang was ubiquitous. Charlie Brown and Snoopy — particularly Snoopy — were everywhere, even, eventually, on the moon as the astronauts' mascot. The Age of Schulz is distinguished as much by this wholly commercial aspect of Schulz' work as by the simplicity of his drawing style and his unique sense of humor.

Peanuts was unquestionably the world's most popular comic strip. And its popularity made it a candidate for imitation.

In spite of the strip's undeniable originality, *Peanuts* has served as a model for a great variety of new strips. Aspects of it can be easily aped. The "show" in *Peanuts*, albeit brilliant, is not as obvious a dazzling and highly individual combination of ingredients as is, say, *Pogo*. For one thing, the surface elements of *Peanuts*, its most apparent features, lend themselves easily to adaptation by others, who shape those elements into an expression of their own talents.

Defining a trend. Once the strip became popular, its simple graphic treatment began to set a new fashion for gag strips. Gag strips had always been drawn in the comic, rather than the illustrative, manner, but even comic-style characters bore more resemblance to real people than do the characters in *Peanuts* with their tiny bodies and big, round heads. Like Mort Walker, whose *Beetle Bailey* began only a month before *Peanuts* and achieved, for a time, an equivalent circulation, Schulz drew in a "magazine cartoon style," but his work was more abstract at the start than Walker's.

Since *Peanuts*, a number of gag strips have been drawn with similarly stylized simplicity, often *so* simple as to appear crude.

The unfortunate fact about simple drawing styles is that clumsy, inept drawing ability seems, to the unsophisticated eye of most newspaper editors, to be just another variety of simplicity. So pretty soon the funnies were awash in strips drawn in a minimalist manner, often little more than primitive scrawls with no redeeming aesthetic quality.

The humor of *Peanuts* also set new standards. Almost from its beginning, the strip appeared quite simply to be about children who often spoke in a remarkably adult way. The humor arose from the dichotomy between the speakers and what they said, between the visual and the verbal presentations.

To this, Schulz brought a unique cast of characters, each with a distinct personality trait or quirk that offered additional possibilities for variation on the initial themes. Schroeder had a fixation on Beethoven. Lucy was a chronic complainer. "Pig Pen" was a kid who couldn't stay clean: No matter what he did, he wound up dirty from head to toe. And Charlie Brown was a loser. But he didn't start that way.

"I didn't know he was going to lose all the time," Schulz once said. "He certainly wasn't [at first] the victim [he became]. When he began, he had a personality a lot like Linus. He was slightly flippant, a kind of bouncy little character. He was able to come back with a wise saying to the other characters."

But Charlie Brown was unpopular from the very beginning. He was often annoyingly clever. And he wanted to be "perfect," as he sometimes confessed. And from these ingredients, Schulz eventually fashioned the epitome of the loser: Charlie Brown the culture hero.

Schulz could parlay the personalities of his cast into strings of gags. A given situation — say, Linus getting ready to leave for summer camp — could be presented for several days, and on each day, a different character reacted to the situation in his own, individualistic way. This method, in turn, lends itself to the creation of "set pieces" that can be repeated with endless permutations.

A dozen devices. Schulz once identified 12 such devices, routines to which he attributed the popularity of the strip: (1) the kite-eating tree that frustrates Charlie Brown's every attempt to fly a kite; (2) Schroeder's music, the elaborate visual of a stanza of classical music, and Beethoven; (3) Lucy's psychiatry booth from which the fussbudget delivers her pragmatic and unsympathetic advice; (4) Snoopy's doghouse, the vehicle for the beagle's overactive imagination; (5) Snoopy himself, another example of a second banana taking over a strip; (6) the bird Woodstock, Snoopy's second banana; (7) the Red Baron, which symbolizes Snoopy's emergence into stardom; (8) the baseball games that Charlie Brown always loses; (9) kicking a football, an annual exercise in which Lucy tricks Charlie Brown into trying to kick the football she holds, then yanks away at the last moment, landing the hapless Charlie Brown flat on his back; (10) the Great Pumpkin, Linus' yearly search for confirmation of his spiritual sincerity; (11) the little red-haired girl with whom Charlie Brown is hopelessly in love; and (12) Linus' blanket.

A slight incident. Much of the humor in *Peanuts* arises from ordinary, trifling daily incidents. It is with this aspect of the strip that Schulz said he believed he had done something new. "I introduced the slight incident," he said. "I can remember creating it sitting at the desk ... what would happen in the three panels that I was drawing at that time was a very brief and slight incident. No one had ever done that before in comic strips. Older kid strips were of the 'What shall we do today?' school. I changed all of that. I remember telling a friend that I knew I was really on to something good."

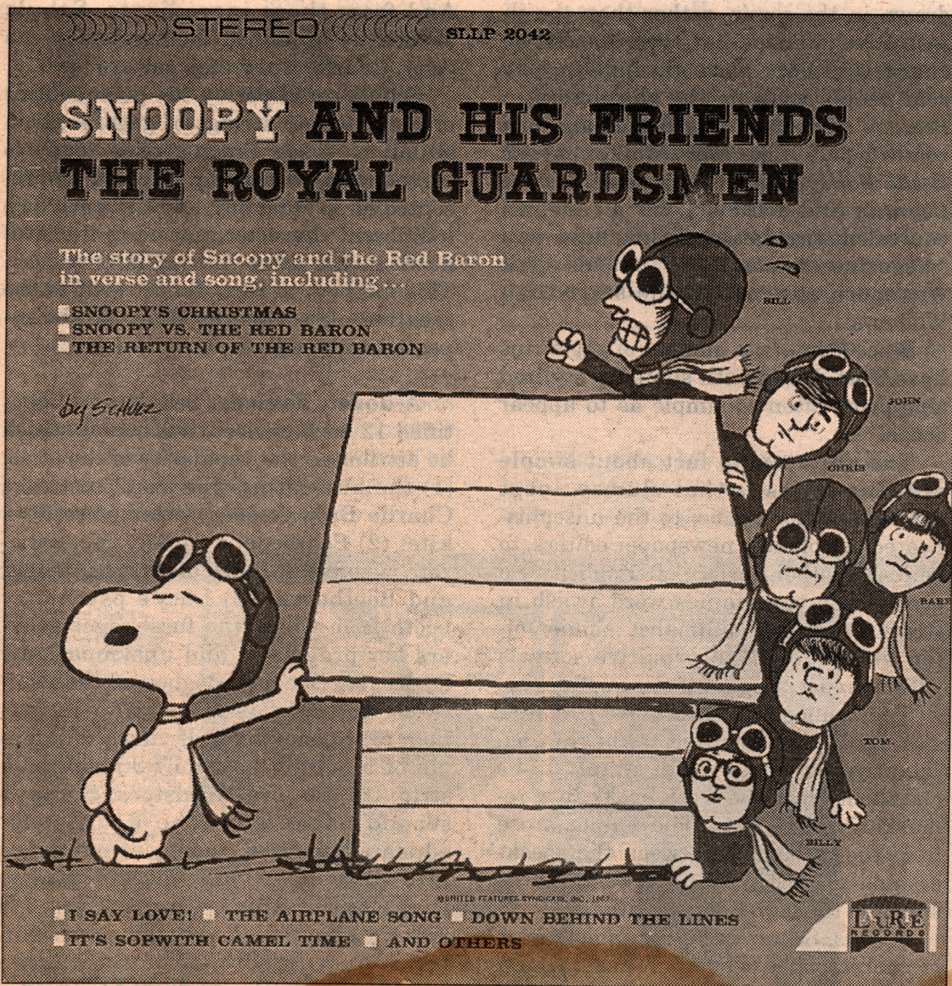
Percy Crosby in his great kid strip *Skippy* had done something similar, Schulz acknowledged; but Crosby's kids haven't the idiosyncratic personalities that Schulz' kids have.

The "slight incident" acquires comic impact only in conjunction with the pronounced personality of one of the strip's characters. Until Schulz showed how to combine these elements with a different emphasis, gag-strip humor had been chiefly situational: The comedy sprang more from the situation than the characters. The characters had personalities and they behaved "in character" in whatever situation they were placed, but the emphasis was on the situation.

Schulz shifted the focus. He showed his characters reacting to the most mundane situations imaginable and, because their personalities were so convincingly developed, he could create comedy. When Charlie Brown coaches Linus in penmanship and Linus demonstrates an impressive calligraphic style at his first try, the incident (using a pen for the first time) is less important to the humor than Linus' personality (he's an unqualified genius, expert at anything he may put his hand to).

In similar fashion, Schulz could wring laughter out of Snoopy scowling at Lucy or licking her face — or Linus' shoelaces being too tight. And, once Schulz had demonstrated how singular personalities can generate humor in a strip, other cartoonists began mining the same terrain.

Making childhood universal. While the essential element of the strip's humor arises from the dichotomy between the speakers and what they speak, between the world of children and that of adults, the charm of *Peanuts* and its introspective greatness lies not in its pointing to the difference between adults and children, but in its emphasizing the similarity.



"Snoopy's Christmas," "Snoopy vs. The Red Baron," and "The Return of the Red Baron," a series of 45s released by The Royal Guardsman featuring a certain beagle's imaginary confrontations with the World War I German ace, were collected in one album in the late 1960s.

Charlie Brown and his friends may sound precocious, but the strip nonetheless preserves the innocence, the dreams, and the aspirations as well as the trials of childhood. The effect of the combination is that those childhood aspirations and trials do not appear much different from our own. We escape from our frustrations momentarily when Charlie Brown shares them with us.

But *Peanuts* makes childhood universal without making it adult — as does *Miss Peach*, for example, in which the precocious kids sometimes sound as cynical as we are led to believe all adults become. In *Peanuts*, the kids never become cynical.

Snoopy's aspirations. Snoopy embodies the strip's ever-questing spirit better than any of the other characters. During the '60s, Snoopy rose to such prominence that he threatened to take over the strip. The humor here springs from the dog's preoccupation with pursuits normally followed by humans; again, a dichotomy is at the core of the mechanism. And, again, it is the dichotomy of the non-sequitur: From the evidence presented to our eyes (a dog), it does not follow that we will be witnessing activity usually associated with humans (flying an airplane, writing a novel).

We were not always privileged to know Snoopy's thoughts. At first, he was a dog like all dogs. He barked; he didn't write novels. Then, he began thinking. He thought about how much he disliked being a dog. He tried being other animals: an alligator, a kangaroo, a lion lurking in the tall grass. Then he began doing imitations of humans — of Lucy, Violet, even Beethoven. Before long, he was walking on his hind legs. Then he started flying his doghouse into dogfights with the Red Baron.

Mort Walker watched Snoopy's development into something other than a beagle with growing dismay — then wonderment.

"When Charlie Schulz first did Snoopy in a helmet sitting on top of the doghouse pretending he was fighting the Red Baron, I thought Schulz was going to ruin the strip. I could believe Snoopy sitting up there sort of pretending or imagining he was a vulture or something, but where did he get the helmet? What does a dog know about World War I or the Red Baron? And then he showed bullet holes in the doghouse. I said, 'Good golly — this has gone beyond the pale.' Then, when it became so popular, I said, 'It just shows you: Comics, as Rube Goldberg used to say, are an individual effort that is so beyond explaining that nobody could ever mastermind it.' "

Schulz saw Snoopy as the fantasy element of the strip. "He is the image of what people would like a dog to be," he told *Time*. Maybe not all people; maybe just children. In his role-playing, Snoopy clearly does what little kids normally do: He imagines adventures in which he is the hero.

His charm, Schulz recognized, resides in the child-like combination of innocence and egotism that define his personality and propel him into new and unlikely circumstances again and again. He never tires, never gives up. And neither does Charlie Brown.

Despite Snoopy's bid for stardom in the strip, the strong personalities of the other characters kept reasserting themselves. And Schulz kept inventing more distinctive personalities: Peppermint Patty, Marci, Sally, Rerun. But he always came back to Charlie Brown.

"All the ideas on how poor old Charlie Brown can lose give me great satisfaction," Schulz once said. "But, of course, his reactions to all of this are equally important. He just keeps fighting back. He just keeps trying. And I guess that particular theme has caught the imagination of a lot of people nowadays. We all need the feeling that somebody really likes us. And I'm very proud that somehow all these ideas about Charlie Brown's struggle might help in some very small way."

Schulz was quite aware of his influence on his profession — particularly with respect to visual imagery. We talked about it briefly during the only time I ever spent with him — about the trend of simple drawing in comic strips that he had inaugurated.

"I'm not so sure it's a good thing," he said with a smile.

Doing it himself. For nearly 50 years, Schulz produced a comic strip for every day in the calendar. And he did it, as we all now acknowledge, himself. No assistants. No letterers. Just Sparky.

"He worked every day," said fellow cartoonist and friend Sergio Aragonés. "He never ran out of ideas. He was a cartoonist, a true cartoonist."

Schulz did it himself, because, he insisted, there was no other way of doing it. The characters were aspects of himself, and you can't get someone else to do aspects of yourself.

"If you read the strip for just a few months, you will know me," Schulz said, "because everything that I am goes into the strip. That is me."

And so those of us who have been reading *Peanuts* for most of our reading lives grieve at Schulz' death as we would at the loss of any friend. As of 9:45 p.m. Feb. 12, 2000, that friend is not around in person any longer.

But *Peanuts* continues. Schulz' *Peanuts*. Not a concoction by some hired hands but reruns of his strip from the mid-1970s. And books of reprints. All Schulz' work. All of it, our friend Schulz himself.

And so the Age of Schulz goes on. It would even without the reruns and the reprints. His impact on his profession was profound. He gave the medium a new direction, and we will be traveling that road — whether cartoonist or reader — for a good long time to come.

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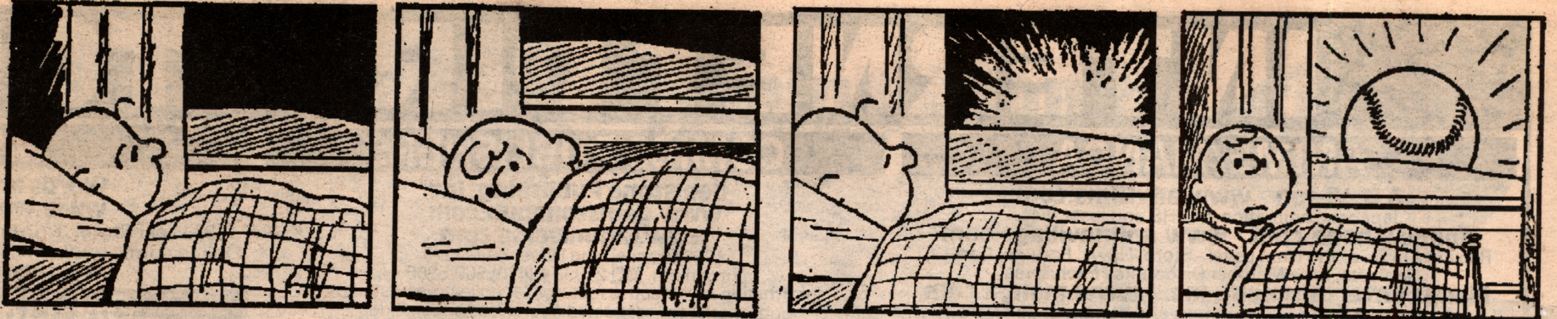
by JOHN JACKSON MILLER
CBG Managing Editor
A SIDEWAYS GLANCE AT THE WORLD OF COMICS
Aided and abetted by the intrepid MEREDITH



Charles Schulz, 1922-2000

We know what he came this way for

The phone rang late Friday just as **CBG** *was closing up shop. It was Brian McTavish, the* ***Kansas City Star*** *reporter who'd called me on piece back when Charles Schulz first announced his retirement. Brian had questions about the series' future syndication — and shared part of something he'd heard from Schulz' friend, cartoonist Mort Walker.*

"Mort says that Schulz is not in good shape right now," Brian said. "Have you heard anything there?"

Nope, I said, noting that the last we'd heard was from Shel Dorf weeks before — who'd said Schulz had been out on the golf course at least once around the time his retirement was announced. That sounded pretty good, but it had been a while.

"Well, let's hope for the best," Brian said. This, of all weekends, Schulz would certainly be in the minds of many; the last original strip was slated for Sunday, and newspapers and the tube would be full of tributes to "Sparky" and his strip.

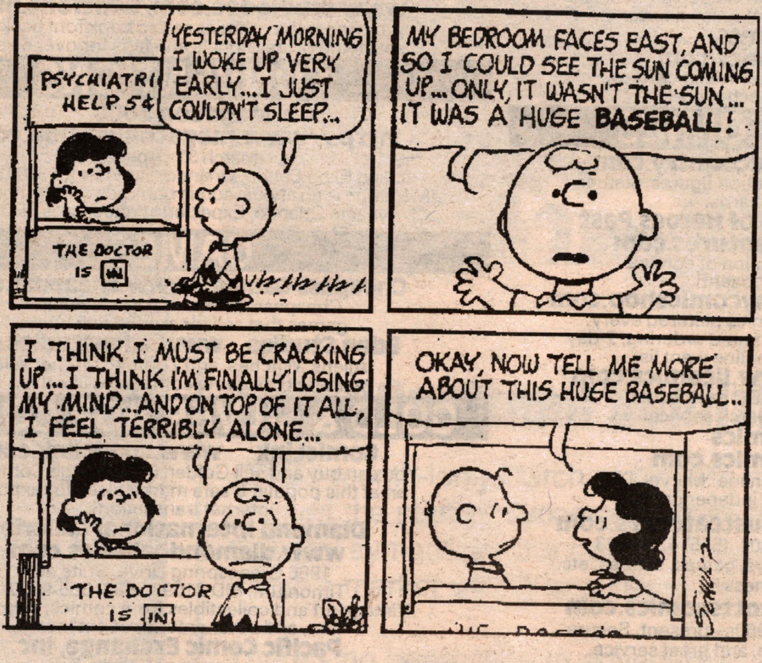
I often joke that my job description is "strip-mining my childhood." I had a happy enough one, I suppose, thanks to my family and the folks who taught and entertained me. As a member of the first real licensed-product generation, I could hardly forget the latter: Practically every possession I had was emblazoned with images from either *Peanuts* or the Dallas Cowboys.

All told, Sunday, Feb. 13, 2000, turned out to be a pretty rotten day for my childhood.

CBG readers may actually care less for sports than they do for politics, so it may be tough to relate here my respect for someone whose name they may only know from the middle school in *King of the Hill.* The 1970s Cowboys provided a bookend to my more literary pursuits as a kid, allowing me to focus my interest in physical activities in a colorful group of individuals. (I wasn't reading super-hero comics yet, obviously.) Coach Tom Landry was the confident and spiritual center of the team in those days, and I looked up to him.

I also looked up to Charles Schulz, whose strips I probably began reading regularly in 1974 —ironically, about the point at which Schulz considered his strips reached their "modern look" (and, hence, where today's reprints are starting). Beyond the mass of merchandise, more importantly, I devoured the Fawcett reprint collections, learning both a lot of new words and a love for comics in strip form. By third grade, the school newspaper was reporting on my own strip collections, scrawled things that liberally swiped idea after idea from Schulz. (Even the dog slept on the roof, although I could never figure out why he would want to.)

I learned about the deaths of Landry and Schulz literally less than an hour apart. With Landry, I could console myself that I had had a chance to express my appreciation personally at a book signing in 1991. (I also asked his permission to begin rooting for the Cowboys again, which most Landry fans had stopped doing after the evil new owner fired him after 29 years. The Coach was gracious. It was like getting a special dispensation from the Pope.)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YESTERDAY MORNING I WOKE UP VERY EARLY...I JUST COULDN'T SLEEP...
THE DOCTOR IS IN
MY BEDROOM FACES EAST, AND SO I COULD SEE THE SUN COMING UP...ONLY, IT WASN'T THE SUN... IT WAS A HUGE BASEBALL!
I THINK I MUST BE CRACKING UP...I THINK I'M FINALLY LOSING MY MIND...AND ON TOP OF IT ALL, I FEEL TERRIBLY ALONE...
THE DOCTOR IS IN
OKAY, NOW TELL ME MORE ABOUT THIS HUGE BASEBALL...

With Schulz, I was not so lucky. While the opportunity to visit Santa Rosa was mentioned once in preparing for ***CBG***'s 75th birthday tribute to Schulz (#1254, Nov. 28, 1997), I just didn't pursue it. Instead, I tried to make the issue as good an expression of fans' admiration for him as I could.

Probably more than with most projects, I honestly wish I'd had more time. Response to our attempts to get birthday greetings from pros and readers were OK, but not what they would be for our Stan Lee issue a month later. (***CBG*** readers are more comic-book and less comic-strip oriented, and having Marvel throw its weight behind the Lee tribute didn't hurt.) So I was pleased — and told them so — when *The Comics Journal* did its own Schulz tribute issue a little while after that and covered some bases I'd missed.

After our issue, Schulz wrote a nice letter thanking ***CBG*** readers for the sentiments expressed. If nothing else, we can console ourselves with knowing that he saw them.

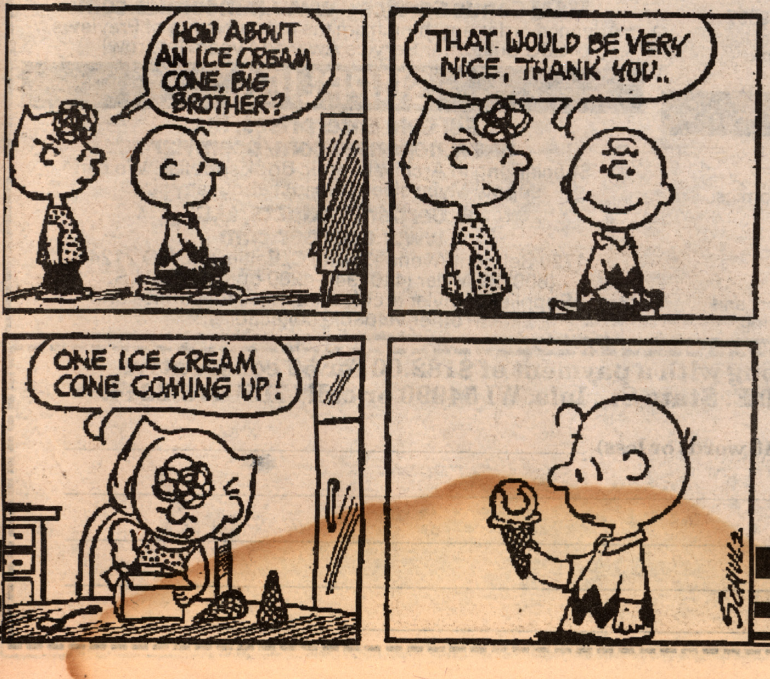
A little over an hour after the McTavish call, CBS ran a one-hour ***Peanuts*** *retrospective incorporating generous portions of Steve Kroft's 1999* ***60 Minutes*** *interview with Schulz. Cartoonists ranging from* ***Garfield****'s Jim Davis to* ***The Simpsons****' Matt Groening spoke about Schulz and Peanuts.*

The program was dignified. How could it not have been, hosted by Walter Cronkite, the anchorman who once reported Charlie Brown and Snoopy's flight around the moon? Schulz' most enduring characters had lent their names to the command and lunar modules of ***Apollo 10****.*

You can date me pretty accurately by the fact that, to me, Walter Cronkite is the "man in the moon." As in, the face I see in a full moon is a reporter from St. Joseph, Mo. I think that's because I almost certainly saw pictures of the moon next to Cronkite every night on the *CBS Evening News,* probably even before I got outside to see the real thing.

Charlie Brown sees something in the moon, too, in my single favorite extended sequence from *Peanuts*. It's from 1973, so you won't see it reprinted in *Classic Peanuts*, as some newspapers are calling the reprints. (Some comics fans may parenthetically add, "Shame of the Newspaper Business," as it demonstrates so visually how newspapers have scrunched the funnies since 1974. I'm surprised no papers have offered banner ads in the little white spaces above and below the strip — but let's wait and see.

The 1973 sequence could well be titled, "Charlie Brown Cracks Up." As in, all his anxieties finally gang up on him at once — and the result is what I feel to be the superlative combina-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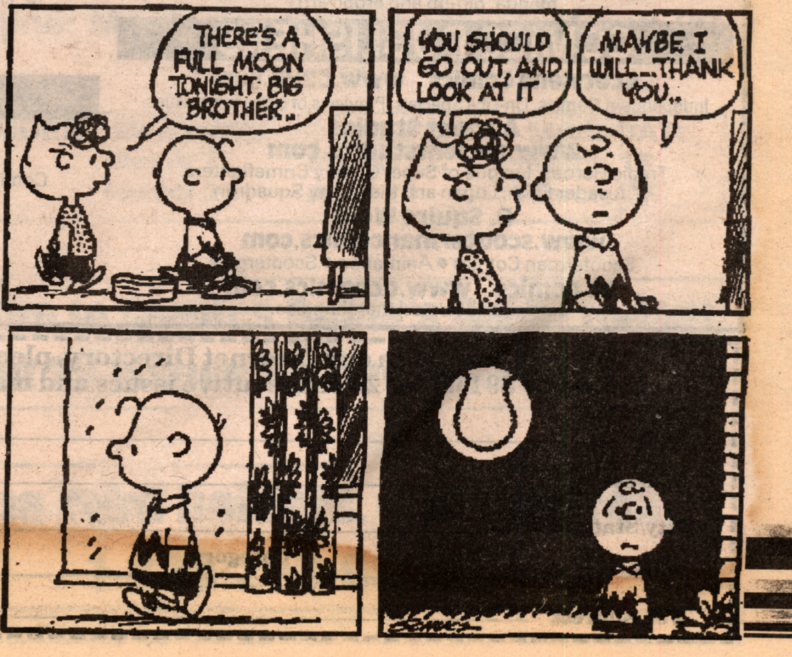
THAT WOULD BE VERY NICE, THANK YOU..
ONE ICE CREAM CONE COMING UP!


THERE'S A FULL MOON TONIGHT, BIG BROTHER..
YOU SHOULD GO OUT, AND LOOK AT IT
MAYBE I WILL...THANK YOU..

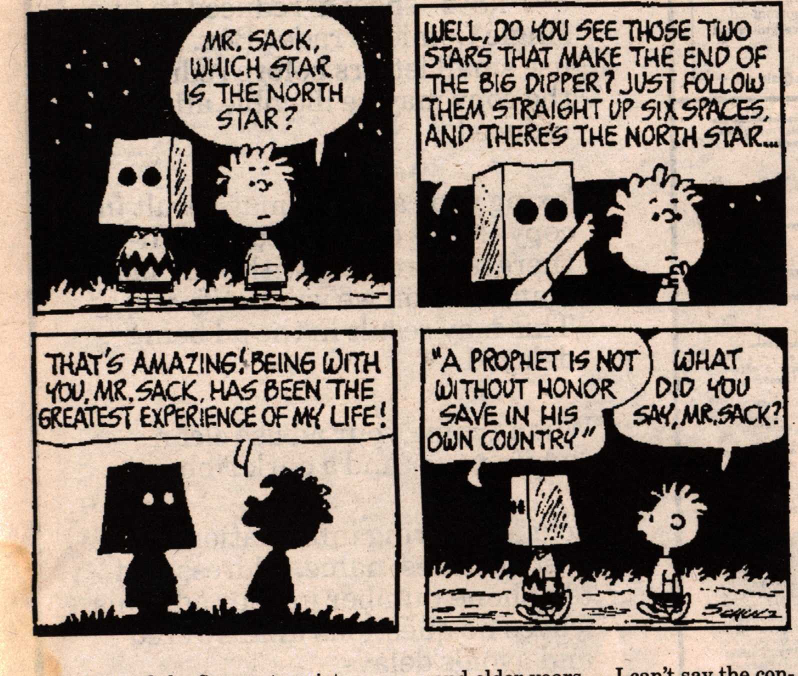
Peanuts © and ™ 2000 United Feature Syndicate.

"Life sure is strange... and they say we only come this way once," Charlie Brown says. "What did I come this way for?"

Millions of readers know what *Charles Schulz* came this way for...

tion of human insight and surreality to be found in *Peanuts*. Surprisingly, perhaps, since Snoopy — Schulz' gateway to the strip's fantasy world — doesn't appear at all.

No, it's all Charlie Brown's show, as the worrywart wakes one morning to find a giant baseball in the sky where the sun should be. Normally acerbic Lucy shows uncommon concern at this case of angst-run-amok. And run it does — as Charlie Brown starts seeing baseballs in everyday objects, and, naturally, in the full moon. By the time Charlie Brown develops a freak rash and baseball stitchings appear on the back of his head, Linus suggests professional help beyond the five-cent variety.


MR. SACK, WHICH STAR IS THE NORTH STAR?
WELL, DO YOU SEE THOSE TWO STARS THAT MAKE THE END OF THE BIG DIPPER? JUST FOLLOW THEM STRAIGHT UP SIX SPACES, AND THERE'S THE NORTH STAR...
THAT'S AMAZING! BEING WITH YOU, MR. SACK, HAS BEEN THE GREATEST EXPERIENCE OF MY LIFE!
"A PROPHET IS NOT WITHOUT HONOR SAVE IN HIS OWN COUNTRY"
WHAT DID YOU SAY, MR. SACK?
SCHULZ

That's Schulz' set-up for a telling "journey of discovery" for Charlie Brown. More on that a little later.

Hey, there's a giant full moon out tonight. Walter looks a little pink...

***Nightline** also does a show on Schulz Friday night, and while Ted Koppel has the night off, another group of celebrities is brought in to discuss the place of **Peanuts**.*

*Here again is Matt Groening, who seems to have become the public face of cartoonists for the mass media — curious, perhaps, since his actual strip work in **Life in Hell** is probably little known to the general audience.*

*A pianist remembers the work of Vince Guaraldi, and **Sesame Street's** Oscar the Grouch talks about Lucy for a while. But sour notes are repeatedly hit when the camera turns to the Pets.com Sock Puppet, inconceivably included in this tribute. An advertising mascot perhaps jammed in as a sop to a Super Bowl advertiser, the character makes some lame dog jokes and spends later appearances riffing about not knowing exactly why he's there. "It's kind of embarrassing," Charlie Brown might say.*

*A few hours later, presses run on the Saturday **Milwaukee Journal Sentinel**, promoting its Sunday feature on what its reporter thinks the **Peanuts** kids grew up to be...*

Beyond that first parody in the 1970s — *Mad*'s look at the *Peanuts* characters in their teens, middle age, and elder years — I can't say the concept of the characters "grown up" interests me much. It certainly didn't interest Schulz, or he'd have done it. He's certainly capable of it: In the 1990s, he aged Rerun further to permit him to interact more with the other kids. I suspect he was just interested in seeing what would happen.

(The result, I think, was a character on his way to becoming Schulz' most complicated yet. As the kid who grew up when Snoopy's fantasy world was fully developed, Rerun was demonstrating an active imagination of his own: His raucous "underground comics" of 1999 gave us a taste of what might have been to come.)

Shameless sock-puppets aside, on *Nightline*, I believe it was Groening who had the best answer to folks who just have to know what Charlie Brown grew up to be. Forget the Milwaukee paper's Major League Baseball pitcher suppositions. Obviously, Charlie Brown grows up to draw a cartoon strip about his childhood — and becomes wealthy beyond the dreams of Midas. And he's humble about it.

*Saturday night, Nickelodeon runs a pre-final strip Schulz tribute including the delightful, underrated **Be My Valentine, Charlie Brown.** Also shown is **It's Your First Kiss, Charlie Brown**, the animated special which both names and shows (!) the Little Red Haired Girl. Schulz later disavowed the program as non-canonical, and retrospect shows that judgment sound. Whatever the TV public's demands for satisfaction, unrequited love is funnier.*

*By the way, trivia buffs, the name of the not-**the**-Little-Red-Haired-Girl is Heather.*

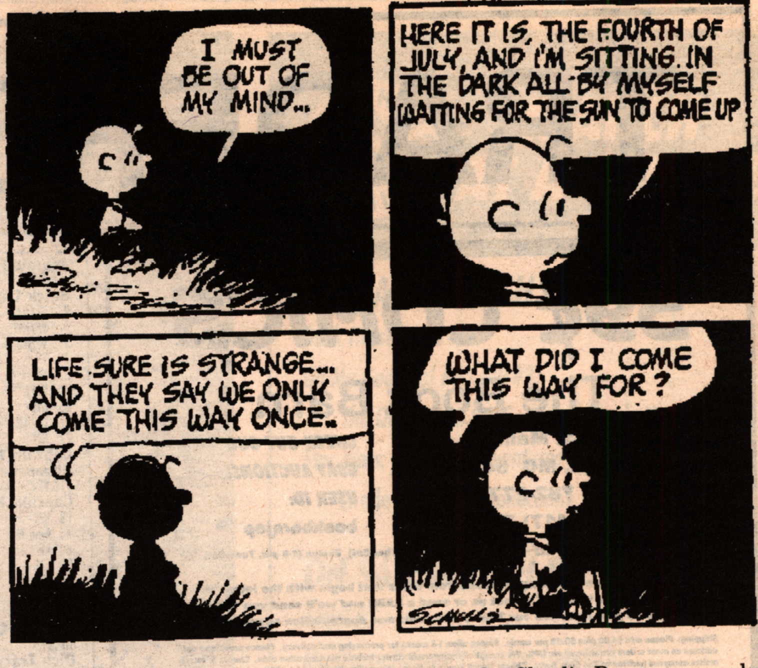
That's a question I heard a lot, as soon as Schulz announced his retirement. "Won't he do a last batch of strips?" "Won't he wrap things up?" "He's got to wrap up the storyline, doesn't he?"

As noted, I still have a lot of trouble understanding the question: Charlie Brown is 8. How do you close the book on an 8-year-old?

Late 20th-century TV and its "final episode" frenzy have foisted a mass expectation for closure on forms that never considered it important before. It's particularly hard to expect it from *Peanuts*, where Schulz seems to have concerned himself less with the big character arc questions these last 20 years — will Linus find security, will Charlie Brown become a winner, *etc*.? — and more with the fun that can be had in the environment the characters together create.

The fact is the oft-repeated questions of when Charlie Brown will get to hit a home run and kick the football have already been answered by Schulz in the strip, to humorous effect. The people asking the question just haven't been reading.

Charlie Brown hit a home run some years back — off a girl who liked him and purposefully threw him a grapefruit. His hit broke her heart. And a wonderful strip just a few months back saw Lucy called inside just as Charlie Brown was preparing to kick the football. She put Rerun in charge of humiliating him in her absence. She returned to find Rerun and Charlie Brown smiling.


I MUST BE OUT OF MY MIND...
HERE IT IS, THE FOURTH OF JULY, AND I'M SITTING IN THE DARK ALL BY MYSELF WAITING FOR THE SUN TO COME UP
LIFE SURE IS STRANGE... AND THEY SAY WE ONLY COME THIS WAY ONCE.
WHAT DID I COME THIS WAY FOR?
SCHULZ

And no football in sight.

The most delicious panel in years, done in that subtle Schulz way.

Presses had long since rolled on Sunday comics sections by Saturday night. In a spooky coincidence that will become part of comics-strip lore, most morning-paper readers will read the final Sunday strip not knowing that Schulz passed away the previous evening.

I referred earlier to the journey Schulz sent Charlie Brown on to cope with his recurring baseball visions. It's a doozy. Wearing a bag over his head, Charlie Brown goes into exile — or rather, to camp — where, as "Mister Sack," he's treated with all the respect and admiration that his friends deny him.

Charlie Brown doesn't let this good treatment go to his head — he's just as neurotic as ever. You can change your face and enter a whole new environment but still be followed by your problems — that's a message of countless great works from *Les Miserables* to *The Nutty Professor*. But it's actually a little reassuring when Schulz delivers it: We know success for Charlie Brown may only take a change of scenery — Schulz is right there with *Matthew* 13:57, in the strip at left —and we know success won't spoil Charlie Brown.

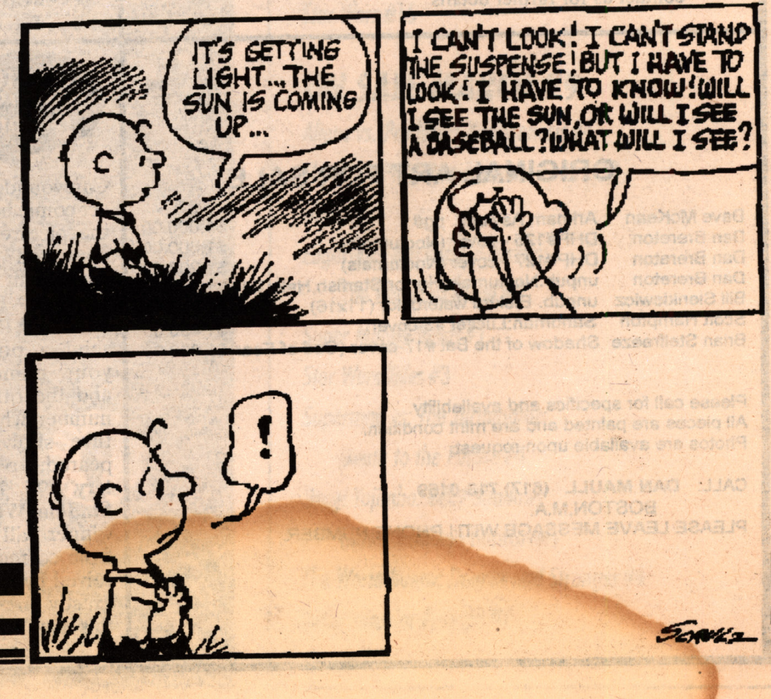
I've omitted the final panel from the final strip in the four-week sequence below. It is a surprising and unique moment in the strip, and it can be found in several reprint collections including Fawcett's *You Asked For It, Charlie Brown* and Holt, Rinehart and Winston's *You're the Guest of Honor, Charlie Brown*. But right now, speaking of ends of journeys and the wonderful trip Charles Schulz invited us on, it feels more appropriate to leave the question open.

"Life sure is strange," Charlie Brown says, waiting to see what the next day will bring. "And they say we only come this way once.

"What did I come this way for?"

The millions of readers who've loved *Peanuts* over the decades know what Charles Schulz came this way for.

Thanks again, Sparky. We hope your sunrise is everything you expected and more...


IT'S GETTING LIGHT... THE SUN IS COMING UP...
I CAN'T LOOK! I CAN'T STAND THE SUSPENSE! BUT I HAVE TO LOOK! I HAVE TO KNOW! WILL I SEE THE SUN, OR WILL I SEE A BASEBALL? WHAT WILL I SEE?
!
SCHULZ

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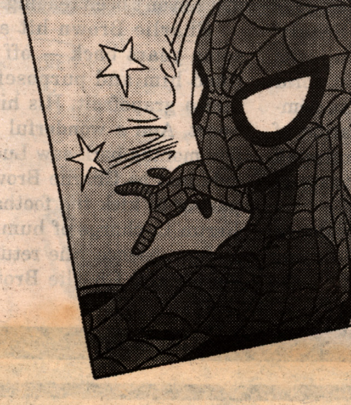
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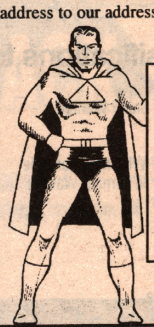

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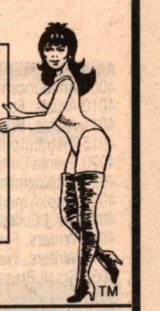

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But I Digress

From Page 62

logues and, instead, reveal character through dialogue and subtext.

And I did this for close to a year. And the primary negative feedback we got about the series was the perceived flatness to the characters. "There's no depth to them!" we were told, repeatedly. I was annoyed and puzzled. Because I knew what made every member of the team tick, and that view informed all my handling of them. But none of that was getting through to the readers, because years of pre-chewed character exposition had gotten the readers used to having the characters — not unlike Clarissa — explain it all to them.

Because there were no endless woe-is-me, here's-my-character word balloons, readers felt the team to be superficial.

But I didn't want to change my writing style. So, instead, I decided to take one issue — just one — and have the characters do nothing *but* talk about what was going through their minds. In trying to conceive a circumstance where such an endeavor would seem natural, instead of contrived, I decided to set it in a psychiatrist's office after a grueling mission.

It seemed reasonable. They were a government organization, and it seemed natural that the government would offer or require counseling services after difficult adventures (whether or not the team needed those services). Naturally, the shrink was Doc Samson. (Why do so many fans write "Sampson?" I don't understand that.) And that issue, *X-Factor* #87, became the single most popular issue of my run (aided and abetted, I should note, by an absolutely stellar pencilling job by Joe Quesada.).

The issue was *so* popular, in fact, that sometimes I wonder whether I wrote any other issues. And it would not have existed, if the fans had not let me know that they felt something was missing from the series.

4) Do the opposite.

Fans will frequently try to figure out what's going to happen next. This can be a tremendously useful guide. If no one comes close to guessing my plans, then I know I'm on the right track. By the same token, if fans *do* figure out where I'm going with a story, then I may wind up retooling it entirely and taking it in another direction, just to catch them flatfooted.

Which titles have I done that with? That I won't tell you. After all, why should you get to know which stories you really *did* have pegged ahead of time?

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705. To the reader who claimed that he had seen, and assessed, the mosaic picture of the Virgin Mary from the Sensations Exhibit based upon a photograph: No one whose exposure to that work was purely through a photo is in a position to make an accurate evaluation. Even the full-color photo in the fancy-shmancy ***Sensations*** *paperback didn't begin to do it justice. The contrast of the shimmering purity of the mosaic image to the crass sexuality around it is what makes the picture work and is totally lost in photo reproductions of it. So, if the exhibit is in your town, go and support the arts and judge for yourself, in person.*

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GREAT DEAL! 100 comics for $10, 200 for $20, or 1,000 for $100. Marvels, DC, Indys. Add $5 postage per 100. Gerry 818-779-7643.

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WANTED: CONTRIBUTORS of articles and art to fanzine on classic film, TV, serial and adventure chracters. Jim Main, 439 Chestnutland Rd., New Milford, CT 06776.

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MEMBERSHIP DRIVE! Do you do your own photocopied or B&W comics? The United Fanzine Organization might be right for you. http://www.geocities.com/SoHo/3018

SEE ONE of your favorite artist and writers of this century, not the last. Joseph Gilbert Thompson, Maveric Comics, Inc. Studios. Who else, nuff said.

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COMIC COLLECTION sale, bargain prices. Marvel, DC, Independent, Horror. Excellent conditions. Fantastic Four No. 1. Robert Wong, 212-964-7680, 12pm-6pm, Monday-Sunday.

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FLASH 1960S #124 VG+, #125 VG+, 126 VG+, $20 each; #129 VG+, $60; #130, 131, 132, all VG+, $18 each. JKRPN@aol.com Attn: Bill K.

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SHOWCASE #24- #104 for sale. Please send SASE for list of grades and prices. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

MOST ISSUES of Robin, Azrael, Nightwings, Shadow of Bat, Lotdk, Batman advs. Please send SASE and want list. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

PLOP COMPLETE except #21 and #24, $85 postpaid. Jeff Olson, 7779 24th Street North, Oakdale, MN 55128. jlbaolson69@hotmail.com

HOUSE MYSTERY #77 Aug. 1958 VG $12. Send want lists. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224. 716-675-8469.

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LOOKING FOR Sugar & Spike #79 through #85 in strict NM condition. Willie Costello, 176 Park Lane, Trumbull, CT 06611. E-mail: wjccpamst@aol.com or fax 203-268-1047.

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I DREAM of Jeannie #2, any condition. David Dellario, 860-585-7400 days, 860-584-8941 eves.

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SGT. FURY set 55% off #3-9 all VG, #11 VG, #12 VG, #14 VG, #15 VG. Total guide $200. My price $90 ppd. 315-676-5931.

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HULK NOVEL: "What Savage Beast" hc, dj, 384 pages, Peter David; Perez illos.; VG, $15 ppd. Ron Schwartz, 2031 Paseo Olivos Ct., San Jose, CA 95130.

YOUNG BLUEBERRY, #3 "Blue Coats" Moebius & Charier, 7/90, 1st ed., Comcat VG, 56 pages, $5.95 ppd. Ron Schwartz, 2031 Paseo Olivos Court, San Jose, CA 95130.

YAZ CARL Yastrzemski, Baseball, The Wall, and Me by Carl Yastrzemski, New condition, $5, P&H $4. Frank Mahler, POB 1809 Brookings, OR 97415.

BART SIMPSON'S Guide to Life Awee Handbook for the perplexed helped into by Matt Groening, $8, P&H $5. Frank Mahler, POB 1809, Brookings, OR 97415.

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OVERSTREET PRICE Guides: #10-#14, #16-#19, #30, Hardback Editions only. Prefer Mint condition. Paying $5- $10 each. Buying Dell/ Gold Key Comics. Clifford, Box 113, Jonesboro, IL 62952.

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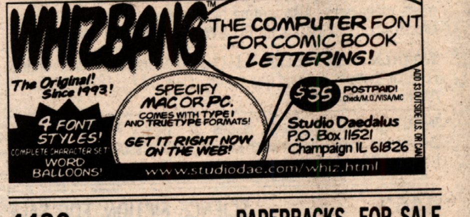
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SIXTH YEAR! Destiny, Vampire Mermaid, comics, video, audio, photos, model kit, etc. Debbie D. 5 times year. Scary Monsters, 348 Jocelyn Pl., Highwood, IL 60040.

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CASH FOR adult magazines featuring black females. Black Tail, Mocha, Players, etc. Call or fax 573-335-3928 after 4pm. Andrew, POB 1931, Cape Girardeau, MO 63702.

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TRYING TO recapture my misspent youth. Need 1970s issues of Modern Man to do it right. Thanks. Robert Loy, PO Box 42001, Charleston, SC 29423.

LOOKING FOR issue(s) of Cracked magazine featuring a parady of The Beauty and The Beast TV show. Melissa Baird, 53 Trenton Hwy, Dyer, TN 38330-4230.

BEAT, BEATNIK, Hippie, Drug stories in Crime, Confession, mens magazines. Also writing by Kerouac, Corso, Men's mags. Christopher, 17101 135 PL SW, Vashon, WA 98070.

WARREN VAMPIRELLA #1 (1969) wanted in nice shape, Fine or better. Paying top dollar. Call 517-348-4992 or E-mail: lion@freeway.net

WANTED BADLY: back issues of "Gear" Magazine. Need December 1999 issue and March 2000 issue. Contact Jerry Skaggs, 103 Southside Ave., Campbellsville, KY 42718.

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STEVE CANYON- Need KSP issues 13 and 25, Damma Exile. Jeff Plackemeier, 1108 Hall St., St. Charles, MO 63301. 314-589-3084. japlack@netzero.net

4610 PORTFOLIOS/POSTERS FOR SALE

GEN. 13 chromium poster signed (in person) by J. Scott Campbell, $20. Mint, mailed flat. Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail: dilbort@aol.com

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WANTED MARVEL Press posters from 1980s. Zeck Punisher, Art Adams X-Men, Wolverine. Top dollar for Mint rolled copies. No pinholes. Justin Porter 909-335-0911.

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TRADE: AH, My Goddess Metal cards, Anastasia Chase cards, Marvel VS Wildstrom Parallels. Edward Moriarty, PO Box 4595, Oakbrook, IL 60522-4595. E-mail: nonsportbuff@aol.com

WANTED: NON-SPORT cards from 30s and 40s. Will buy or trade. Write: Charles Johnson, Gibbon, MN 55335.

WANTED BATTLE Star Galactica, Wonder Bread cards, singles #1, 3, 19, 22, 24, grade N/Mint, no oil stains. Tom DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706.

WANT TO trade DC and Marvel chase cards. Send want and have lists. Charles Johnson, Box 45, Gibbon, MN 55335.

4660 MISCELLANEOUS, FOR SALE

STATE DUCK Stamp 1988-1997 for sale at face value plus $1 each. Free list. 254-634-4902. David Curtis, 1806 Sycamore, Killeen, TX 76543.

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GREEN LANTERN: Two different promotional pinback buttons. Great collectible. Both at $6 ppd. Also, scarce promotional Blackhawk button, very sharp at $4 ppd. E-mail: p1252mkb@aol.com

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4661 MISCELLANEOUS, WANTED

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4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
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4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
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PHILADELPHIA AREA dealer looking to buy collections of vintage sports cards. 215-947-3498 after 6.

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SUPER POWERS Super Mobile, MIB, $35; Lex-Soar 7, $20, Kalibak Boulder Bomber, $30; Star Trek officers set, MIB, $25. Joseph, 714-772-1456.

FUNNY FACE drink Injun Orange unopened pack, $450, or trade for Chinese Cherry unopened pack. Mint. Marc, 516-829-8376 till 10:30pm EST. marctsimon@netscape.net

SUMO/SUMO Basho metal lunch box (no thermos): $15. 7X 10 inches with handle. 1998 accoutrements. Gerald Knutson, 1565 E Lake Bluff, Shorwood, WI 53211.

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GOLDEN AGE Hourman, Flash and Green Lantern, plus Kid Colt and Lois Lane in IAF, $49, $3 ppd. Gene Kehoe, 1421 Bertch, Waterloo, IA 50702.

JAPANESE ANIMATION Zine & club. Translations, news, reviews, classifieds, manga, fan art, synopses. Plus discount on videos. hassin@tiac.net Anime Hasshin, POB 5121, Manchester, NH 03108.

12-YEAR OLD APA seeks members interested in Japanese and American manga style cartooning. We're looking for people who like to draw. Contact davelok@bellsouth.net

YELLOWBACK LIBRARY is a monthly magazine for collectors of juvenile series books. Sample copy, $3. Box 36172, Des Moines, IA 50315.

COMICS JOURNAL $78, 80, 81, has Gil Rane, Perez, William Gaines, all for $12 ppd. Wally Stoelting, 5824 Winamac Lake Dr., 2-A, Mishawaka, IN 46545.

STRIP FANZINE The Funnies Paper #40 is ready to shop. Subscription $18. Information and sample issue $5. Don Cook, PO Box 33615, Decatur, GA 30033.

FREDRIC WERTHAM. His 1973 hardback "World of Fanzines", new-old storestock in original shrinkwrap, $55 postpaid. Dan Fleming, 515 Boulder St., Lawrence, KS 66019. flemmo@bigfoot.com

FREDRIC WERTHAM. His rare 1973 hardback "The World of Fanzines", 135 pages, 30 illustrations. In original shrinkwrap. Few left. $55 postpaid. Dan Fleming, 515 Boulder St., Lawrence, KS 66049. flemmo@bigfoot.com

DESTINY SQUAD, six issues: $4.50. PSIGirl, three issues: $4.50. Scriptgraphics Presents, two issues: $4. Minizines in the classic tradition. Check or money order to Darrell Goza, Scriptgraphics, PO Box 2170, East Orange, NJ 07019-2170.

4801 FANZINES, WANTED

WANTED ANY condition: Omniverse #3, Mark Gruenwald's, 1970's Continuity Fanzine. E-mail: lymond@peaknet.net or write to: Steven Zanvil Sawolkin, 228-G Freedom Dr., Belleville, IL 62226.

4801 FANZINES, WANTED

COCHRAN ART catalogs wanted: Numbers 1-28 needed. Also Cochran's Raymond Flash posters. Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236. rjpistella@aol.com

UNCLE FANZINES wanted. Must contain fiction. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454. E-mail: bfinn@camden-middle.moric.org

4900 NEWSPAPER STRIPS, FOR SALE

1920S-1970S pages, sections (much scarce) list, $1. Large variety. Send wantlist, new stock every week. Ken Mitchell, 710 Conacher Dr., Willowdale, Ont M2M 3N6 Canada.

DICK TRACY dailies 1940s 350+, $5, also have Lil Abner, Terry and Pirates, $3, postage. Peter Maine, 30 Gilmore St., North Weymouth, MA 02191. 781-337-5434.

FUNNIES PAPER The Comic Strip Fanzine Returns with No. 39. Have Fun. Information SASE. Sample issue, $5. Don Cook, 1012 Latham Rd., Decatur, GA 30033.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

BUYING SECTIONS! All Sunday comic sections 1900-1970's. Bound volumes of newspapers. Loose pages and runs. Send lists. James Doyiakos, 2221 W Lawrence, Chicago, IL 60625-1903.

DON WINSLOW Dailies from 1946 and 1947. Can you help me? Please write or call Matt Masterson, 31 Maplewood, Malden, MA 02148. 781-322-2605.

SUPERMAN AND Batman Sundays and dailies wanted. David Barsalou, 12 Marion St., Chicopee, MA 01013. E-mail: barsaloud@sps.springfield.ma.us

STEVE ROPER 8/6/61, Terry and The Pirates 8/1/48, The Little King 4/2/61, Winnie Winkle 7/16/61. David Barsalou, 12 Marion St., Chicopee, MA 01013. E-mail: barsaloud@sps.springfield.ma.us

4902 VIDEOS FOR SALE

MARTIAL ARTS films for sale at http://www.classicsoncall.com -The Real Bruce Lee, Chinese Connection, Bionic Ninja, Duel of The Dragon, Blazing Ninja, more!

CLASSIC SILENT films for sale at http://www.classicsoncall.com Nosferatu, Phantom of the Opera, Mark of Zorro, 20,000 Leagues Under The Sea, Gold Rush, more! Ron 914-651-5348

What, Where, & When

CALIFORNIA

Mar 10-12 CA, Fresno. Comic Book Fest, Manchester Ctr. Corner of Blackstone & Shields Ave., just off of Hwy. 41, SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-6pm, T: 40-8', F: $90., A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-307-4036.

Mar 11-12 CA, Daly City. Comic Book & Sports Card Show, Serramonte Ctr. Serramonte Blvd., Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 85, F: $145. for 1, $130. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Mar 18-19 CA, Sacramento. Comic Book & Sports Card Show, Sunrise Mall. Sunrise Blvd., Greenback Ln., Citrus Heights., SH: Sat. 10am-9pm, Sun. 10am-6pm, T: 90, F: $130. for 1, $115. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Mar 19 CA, Santa Clara. Collector Quest 2000 Comic, Card & Toy Show, Marriott. Take Great America Pky. Exit 3 mi. N. of San Jose on 101 Fwy., SH: 11am-4pm, T: 100, A: $5., $3., 5 & under free. PH: 831-454-1857 for info or 408-988-1500 for directions.

Mar 19 CA, Los Angeles. Comic Book & Science Fiction Convention, Westin Bonaventure Hotel. 404 S. Figueroa St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

CONNECTICUT

Mar 26 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: $.99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

FLORIDA

Mar 11-12 FL, Ft. Lauderdale. Tate's Comics Presents Mondo Pop Collectible Show, 4th Annual Comic Book, Toy, Model & Doll Extravaganza, War Memorial Auditorium. 800 NE 8th St., SH: Sat. & Sun. 10am-5pm, A: $5. Tony or Tate, PH: 954-748-0181.

Mar 31-Apr 2 FL, Orlando. Megacon 2000, Expo Ctr. 500 W. Livingston St., SH: Fri. 1pm-7pm, Sat. & Sun. 10am-6pm, 300 booths, A: $15. for a day, $35. for weekend. Beth Widera, PH: 813-891-1702.

ILLINOIS

Mar 19 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Mar 4-5 IN, South Bend. Collectible Show, North Village Mall. 31-933 North, T: 50, F: $70., A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Mar 4-5 IN, Goshen. Comics & Collectibles Show, Elkhart Cty. Fairgrounds. 1 mi. E. of US 33, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50, F: $50.-$60., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 11-12 IN, Warsaw. Comics & Collectibles Show, Kosciusko Cty. Fairgrounds. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40, F: $50.-$55., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 24-25 IN, Merrillville. Comics & Collectibles Show, Century Consumer Mall. US 30 at Broadway, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: $80.-$90., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Mar 26 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 21st St. & Shadeland Ave., Exit of I-70 or I-465), SH: 10am-4pm, T: 65, F: $70., A: $4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

KANSAS

Mar 25-26 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, F: $225. until Feb 20, A: $10. per day, $12. for two-day pass, $5. ages 6-14, under 6 free. Planet Promotions, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

KENTUCKY

Mar 25-26 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Bashford Manor Mall. Bardstown Rd. S. Exit at I-264 Watterson Expwy., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8', F: $85., A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

MARYLAND

Mar 26 MD, Laurel. Comic Book, Non-Sports Cards & Action Figure Show, Best Western. 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, T: 35, F: $55., A: $2.50, under 7 free. Fred Edeson, PH: 410-783-1157.

MASSACHUSETTS

Mar 5 MA, Brockton. Comic Books, Sports Cards, Beanies & Coll. Show, Temple Beth Emunah. Torrey & Pearl Sts., SH: 9am-3pm, A $1., 7 & under free with adult. Steve Weiner, 560 Pearl St., Brockton, MA 02301. PH: 508-588-8085.

Mar 26 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall. Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Mar 5 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm. Rick Doud, PH: 517-754-0249.

MINNESOTA

Apr 1-2 MN, Duluth. Collector's Expo, Miller Hill Mall. 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40, F: $80. for 1, $65. ea. for 2 or more, A: free. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

MISSOURI

Mar 3-5 MO, Branson. BransCon IV Gaming Convention, Settle Inn.Green Mtn. Dr., SH: Fri. 3pm-midnight, Sat. 7am-midnight, Sun. 7am-6pm, T: 15-8', F: $50., A: $7. a day or $19. for weekend. Chris Burgess, 123 E. Main St., Branson, MO 65616. PH: 417-335-4330 or 561-2030.

Mar 19 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall. 4271 Delor St., SH: 11am-3:30pm, T: 45-8', F: $25., A: $2. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Mar 5 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit., SH: 9am-3pm, T: 100-6', F: $40. for 2, A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Mar 18 NJ, Newark. Comic Book, Int'l. Collectibles Mega Show, Airport Sheraton Hotel. 128 Frontage Rd., SH: 9:30am-5pm, T: 300. K & S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982, 261-8803 or FAX: 201-385-9291.

NEW YORK

Mar 3 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys, Pokemon & Collectibles Show, Floyd Bennett Legion Hall. 5601 Ave. N. (at E. 56th St.), SH: 6pm-10pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Mar 4 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Mar 9 NY, Deer Park. Comic Book, Action Figures & Non-Sports Show, Sons of Italy Lodge. 2075 Deer Park Ave., SH: 5:30pm-9:30pm, T: 35, A: free. Paul DeCarlo, PH: 631-289-7398.

Mar 12 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L). SH: 10am-4pm, T: 50-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Mar 18-19 NY, Manhattan. Big Apple Comic Book, Art & Toy Convention, St. Paul Church Auditorium. 9th Ave. 60th St., SH: Sat. & Sun. 10am-7pm, A: $6. Big Apple Conv., 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Mar 19 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show. Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8', F: $42.50 for 1, $75. for 2, A: free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240, 848-1795 or 917-483-9706.

Mar 19 NY, Huntington. Paper & Ephemera, Main Building. 100 E. 5th St., SH: 10am-5pm, T: 40, A: $5. Flamingo Promotions, John Bruno, PO Box 57, Northport, NY 11768. PH: 516-261-4590.

Mar 26 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L). SH: 10am-4pm, T: 50-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

OHIO

Mar 5 OH, Columbus. Buckeye Comic Con, Holiday Inn-West. I-270 at Exit 10 (Roberts Rd.), SH: 10am-4pm, T: 30-6', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 19 OH, Youngstown-Warren. Comic Con, Holiday Inn-Metroplex. I-80 & Rt. 193 (Exit 229), Belmont Ave., SH: 10am-4pm, T: 28-8', F: $50., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 19 OH, Cleveland-Richfield. Saturday's Child Comic Book Show & Nostalgiafest, Holiday Inn. On OH Rt. 21 (4742 Brecksville Rd.), just S. of OH Tpke. Exit 11, SH: 11am-4pm, T: 60-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

PENNSYLVANIA

Mar 3-5 PA, Fort Washington. 70th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

Mar 17-19 PA, Pittsburgh. Comic Book, Magic & Pokemon, South Hills Village Mall. US 19, SH: mall hrs., T: 48-8', F: $125. for 1, $200. for 2, A: free. Tom Viencek, 120 Carmichaels St., Rices Landing, PA 15357. PH: 724-592-5038.

Mar 18-19 PA, Exeter. Comic Book & Toy Collectable Show, Wyoming Area High School. SH: Sat. & Sun. 9am-3pm. J.P. Meck, PH: 570-825-9719.

TEXAS

Mar 5 TX, El Paso. Comic Book, Toy & Sports Card Show, Airport Hilton. 2027 Airway, SH: 9am-4pm, T: 34-8', A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

Mar 19 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8', A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

VIRGINIA

Mar 5 VA, McLean-Vienna. Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495, SH: 10am-4pm, T: 80-6', F: $85. for 1st, $80. for 2nd, $75. ea. add'l, A: $2., under 5 free. Capital Associates, Inc., Jeff Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WEST VIRGINIA

Mar 26 WV, Parkersburg-Marietta. Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6', F: $45. ea. or $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

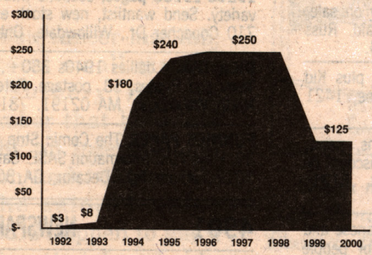
COMICS BUYER'S GUIDE RESALE REPORT

Feb. 13, 2000 — Feb. 19, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Fan interest fuels back-issue prices

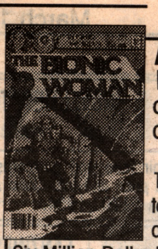
By Jeff Smith



Nostalgia is a powerful thing. Years after they first encountered it, fan's feelings of interest in a series can drive back-issue prices up, when they seek out the fondly remembered treasures of their youth.

It's not just comics collectors who will drive up these prices. In some cases, it's fans of the television series or movie that the comic book is based on who will drive the prices beyond what the regular comics collector is willing to pay.

It took some time after its initial release (in 1991) for comics readers to discover *Bone*, but, by mid-1993, prices were already beginning to climb, driving the price of first printings of early issues of Jeff Smith's black-and-white series through the roof. With additional printings and collections of the early issues, back issue prices began to cool. With the upcoming release of a *Bone* movie, expect back issue prices to climb once again, although probably not as drastically as they did initially, due to the number of printings and the availability of the collected editions.



BIONIC WOMAN #1

Charlton • Oct 77
Cover 35¢

What child of the 1970s didn't thrill to the adventures of Steve Austin, The Six Million Dollar Man? The inevitable sequel, *The Bionic Woman,* starred Lindsay Wagner and proved a hit, as well. Nostalgia pulled the comics version of her adventures out of the quarter box in the early 1990s, and prices have risen since then.

Current NM price: $6

BOY COMMANDOS (2nd series) #1

DC • Sep 73
Cover 20¢

The story of an improbable fighting group comprising four orphans living in wartime Britain, the original series featured World War II adventures, followed by a short stint of crimefighting before folding in 1949. The two-issue 1970s series reprinted several of the Simon and Kirby tales.

Current NM price: $4

BUFFY THE VAMPIRE SLAYER #1

Dark Horse • 98
Cover $2.95

The audience for Joss Whedon's TV show has made it a cult phenomenon. Dark Horse's *Buffy* series, too, is a definite hit. All issues came in two versions: one with a drawn cover and the other with a photo cover. The photo covers are slightly more popular than the drawn ones, with a slight variation in back-issue price. A gold logo edition of #1 is also available for about $7.

Current NM price (drawn): $5
Current NM price (photo): $6

BARBIE #1

Marvel • Jan 91
Cover $1

There are certain titles that never really receive their due in conventional comic-book channels. *Barbie* is the epitome of this: The licensed adventures of a popular doll were almost univerally ignored by mainstream (and mostly male) comics fans. To the pre-teen girls which were its target, however, *Barbie* was pure gold. Comics stores have only recently caught on to the trend. The title has been seen to draw multiples of the Near Mint price at specialized Barbie conventions, however.

Current NM price: $6

pricing research

is provided by CBG and COMICBASE (*www.comicsoftware.com*). Silver Age to present information is available in the *Comic Book Checklist and Price Guide Year 2000 Edition.* Order at (800) 258-0929 or online at ***www.comicsbuyersguide.com.***

COMICLINK COMMENTS

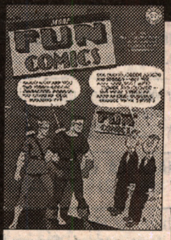
BY JOSHUA NATHANSON

KID KOMICS #4

Timely • Spr 44
Cover 10¢

High grade Timelys are extremely scarce. This one was graded by Comics Guaranty Corporation (CGC), as a Near Mint minus 9.2. It is probably one of the highest-grade copies in existence for this particular issue. This issue contained a Sub-Mariner story and the beginning of The Destroyer's adventures in this title.

Sold in NM- CGC 9.2 for: $1025



MORE FUN COMICS #98

DC • Jul 44
Cover 10¢

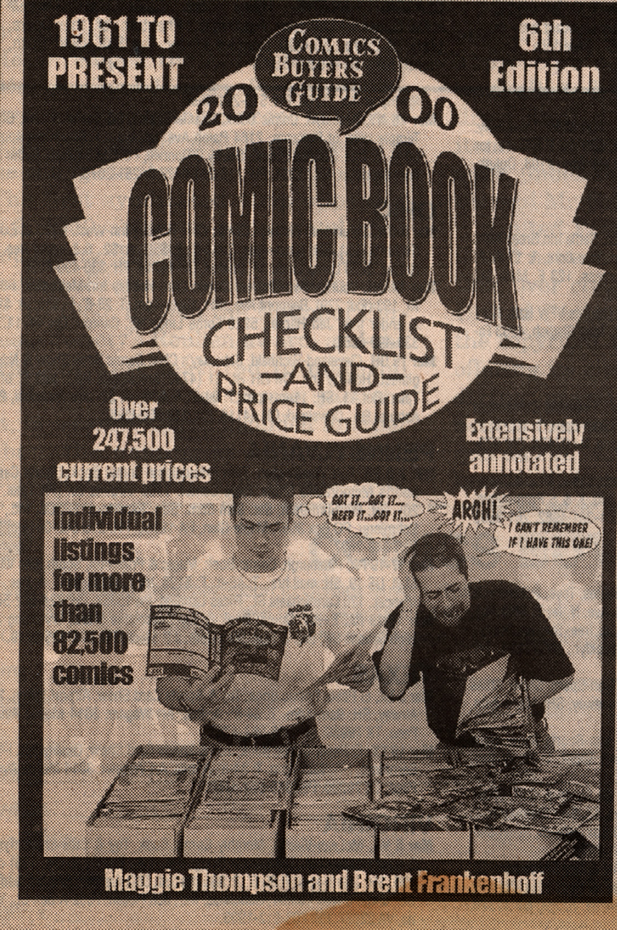
This issue was also graded by CGC. Listed in the Gerber Guide as an "8" on the scarcity index, it is rare and only between 11 and 20 copies are estimated to exist. This was probably one of the few opportunities the buyer will have to purchase this item. Of historical importance was that this was the last appearance of Dr. Fate in the title. Green Arrow and Speedy, Johnny Quick, and Dover and Clover continued and were joined by Superboy and Genius Jones.

Sold in VF+ CGC 8.5 for: $675

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

feedback

Looking for the value of a specific issue? Noticed a recent trend? We'd like to hear from you. E-mail us at cbgnews@krause.com. Please specify whether you're a collector, retailer, or show dealer.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Maggie Thompson and Brent Frankenhoff

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The advertisers' index is provided as a reader service. Occasional last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

COMICS BUYER'S GUIDE
700 East State Street
Iola, WI 54990-0001
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)
http: //www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Feb. 29, 2000	1375	Mar. 24, 2000	Tues. Mar. 21, 2000	1378	Apr. 14, 2000
Tues. Mar. 7, 2000	1376	Mar. 31, 2000	Tues. Mar. 28, 2000	1379	Apr. 21, 2000
Tues. Mar. 14, 2000	1377	Apr. 7, 2000	Tues. Apr. 4, 2000	1380	Apr. 28, 2000

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. Eighth Page (4-7/8" x 2-5/8")	$105	$103	$101	$97	$88
B. Quarter Page Vertical (4-7/8" x 5-3/8")	$199	$195	$191	$183	$167
Quarter Page Horizontal (10" x 2-5/8")	$199	$195	$191	$183	$167
C. Half Page Vertical (4-7/8" x 11") or	$309	$303	$297	$284	$260
Half Page Horizontal (10" x 5-3/8")	$309	$303	$297	$284	$260
D. Full Page (10" x 11")	$557	$546	$535	$512	$468

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. One Inch (2-1/4" x 1")	$23.00	$22.00	$21.00	$20.00	$19.00
2. Two Inches (2-1/4" x 2")	$32.00	$31.00	$30.00	$29.00	$27.00
3. Three Inches (2-1/4" x 3")	$40.00	$39.00	$38.00	$37.00	$34.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$32.00	$31.00	$30.00	$29.00	$27.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$43.00	$42.00	$41.00	$40.00	$36.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ...... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

STANDARD ADVERTISING POLICY:

A. All advertising orders are accepted subject to the terms and provisions outlined below. The publisher reserves the right to omit or decline advertising, or suspend advertising privileges, for any reason, irrespective of the validity of the reasons for such omission, declination of suspension of advertising privileges. Accepting payment does not constitute ad acceptance. The publiser reserves the right to decline advertising at any time.

B. Each advertisement will stand on its own size to determine the rate charged. The grouping of several advertisements, to earn a lower rate is prohibited. Advertisers may not share contracted space with another party to earn a lower rate.

C. All ads typeset by Krause Publications shall be retained by and remain the property of Krause Publications. Camera ready ads and/or illustrations provided by the advertiser shall be returned upon request.

D. Krause Publications is not responsible for any items delivered or sent to our offices to be photographed for use in an ad. Advertisers are strongly encouraged to send their own photographs.

E. The placement of an ad is automatically subject to all rates and conditions in the rate card.

F. The publisher will not be bound by any conditions, printed or otherwise, appearing on the order for advertising space, billing instructions or copy instructions, which conflict with the publisher's policies.

G. All advertising is subject to the publisher's approval. The publisher reserves the right to edit advertising copy, artwork and format to conform with standard advertising policies. Ad copy with reference to another party without written consent is strictly prohibited.

H. This publication does not guarantee, and disclaims all knowledge of, the right of seller or buyer to contract. Specific inquiries should be made on questions of minority or ownership.

I. Advertisers and advertising agencies concerned assume liability for all content (including test representations and illustrations) of advertisements printed and also assume repsonsiblity for any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain apppropriate releases on any item or individual pictured in the advertisement.

J. All agreements are subject to strikes, accidents, fires, act of God, or other contingencies beyond the publisher's control. The publiser assumes no responsiblity for misprints or claims and actions by the advertisers.

K. Advertisements offering prizes, grab bags or contests of any nature, are not acceptable unless prior written approval has been obtained from the United States Postal Service, Washington, D.C.

L. Ads canceled after published deadline will be charged.

M. Copy running longer than the space ordered will be cut from the end of the listing at the discretion of the publisher.

N. An advertiser who cashes a check or charges a credit or charges a credit card has entered into a binding agreement to deliver that merchandise at the advertised price.

O. Unless stated otherwise in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage cost. Advertisers must allow buyers to obtain authenticity judgements as the basis for retention provided they notify the advertiser in writing of their intent within the applicable return privilege period. The buyer can request, but not demand, a replacement. If the buyer requests it, the seller must refund the purchase price rather than issue a credit or exchange. When, in the sole judgement of the publisher's staff, the seller delivers overgraded material in an attempt to force the buyer to seek a refund, the publisher reserves the right to demand that the seller deliver properly graded material or make a refund in an amount determined by the publisher to be commensurate with the current market.

P. Merchandise returned must be in the same condition it was sent. In the event of a return, the seller may request that the entire order rather than a portion be returned for a refund.

Q. Unless delayed delivery is specified in the ad, the buyer may request an immediate refund if delivery is not made within 30 days after seller accepts payment. When delayed delivery is specified in the ad, but the stated period passes without delivery, the buyer may request an immediate refund. This policy takes precedence over any terms or conditions which may appear in any advertisement. When, in the opinion of the publisher, delayed delivery is being used to avoid fulfilling an order for available merchandise on which the market value has risen, the publisher reserves the right to alter the amount of refund due and enforces it immediate remittal to the buyer.

R. Advertisers who are in violation of these or any other Krause Publication advertising policies may be subject to penalties included, but not limited to, suspension or revocation of advertising privileges, at the sole discretion of the publisher.

S. The publisher's staff reserves the right to - without prior notice - suspend application of these policies, to amend any policy, or to create any new policy which in its sole opinion will facilitate fair play in a specific transaction or among the hobby in general.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990-0001

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME ______
STREET ADDRESS ______
CITY ______ STATE ______ ZIP CODE ______
PHONE NO. ______
SOCIAL SECURITY # ______
TYPE OF BUSINESS ______
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED ______ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME ______
MAILING ADDRESS ______
CITY ______ STATE ______ ZIP CODE ______
TITLE ______

TRADE REFERENCES

NAME ______
ADDRESS ______
CITY ______ STATE ______ ZIP CODE ______
PHONE ______

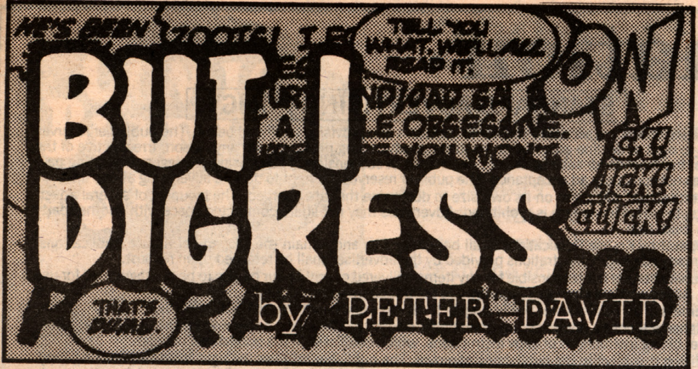
BANK REFERENCE

BANK NAME ______
CITY ______ STATE ______ ZIP CODE ______
PHONE ______
BANKING OFFICIAL ______

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). ______


HE'S BEEN
TELL YOU WHAT. WE'LL ALL READ IT.
THAT'S DUMB.

BUT I DIGRESS...

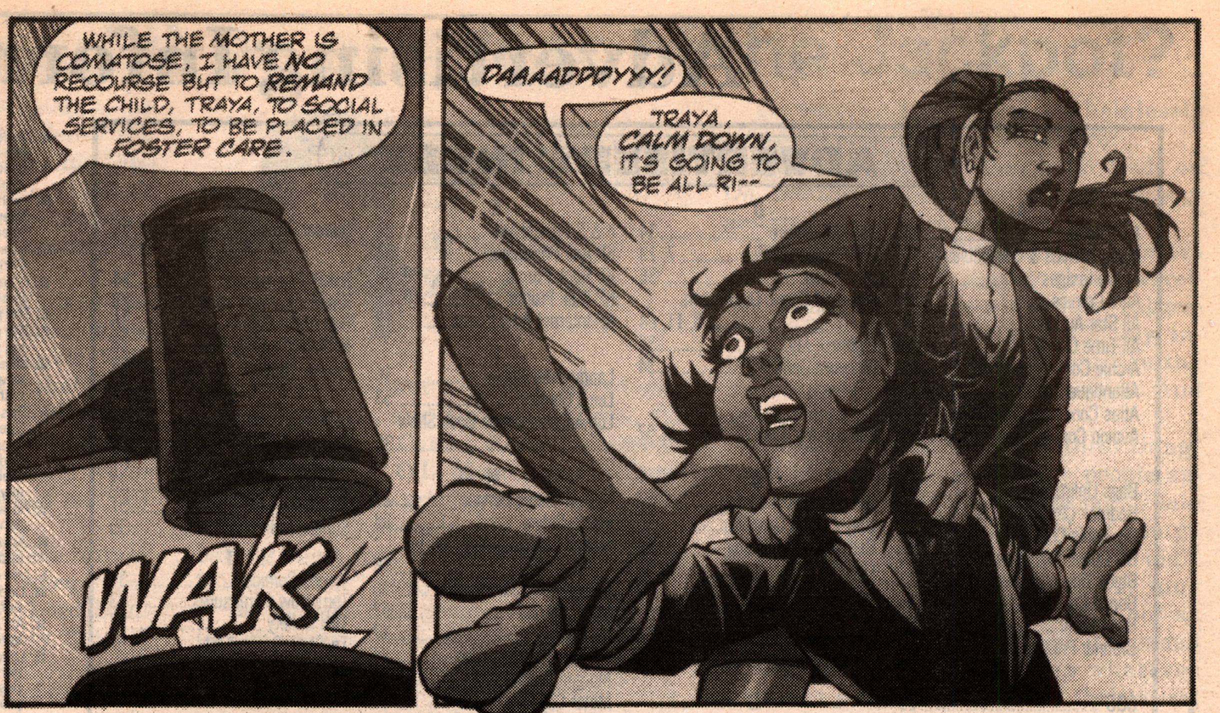
by PETER DAVID

I've been doing this column for nearly a decade and also having a lousy memory, which naturally presents a danger: I don't recall whether I've covered certain topics. So, if I have discussed the following, then I hope I'll say something new. If I haven't, then it's *completely* new.

By Maggie Thompson

He's a filmmaker (actor, producer, writer, editor). He's a comic-book writer. He's an actor. He's a comics-shop owner. He's Kevin Smith, who sometimes appears (as below) as Silent Bob. ***Jay and Silent Bob: Chasing Dogma*** is Graphitti Designs Limited Hardcover #69 (1999, $69.95, ISBN 0-936211-56-3, print run of 5,000) and collects Oni Press' *Jay and Silent Bob* #1-4. It's written by Smith, illustrated by Duncan Fegredo, and *not* for kids. The black-and-white trade paperback came from Oni at $11.95; *this* is a lovely dust-jacketed hardcover, complete with signatures — and excellently colored (by Laura Allred, who did it so the toned art did not look too dark, a tricky job). As the characters go from *Chasing Amy* to *Dogma*, they indulge in wild involvement with porno movies, a *Fugitive* experience, high school, death metal, and, and, and ... The outrageous Jay is not someone you're likely to want to meet. And Bob (as Alanis Morissette points out here) is his enabler in a raucous farce. Still, reading instead of meeting the guys, you should have a hoot.

Jay & Silent Bob:
chasing
DOGMA
KEVIN SMITH DUNCAN FEGREDO


WHILE THE MOTHER IS COMATOSE, I HAVE NO RECOURSE BUT TO REMAND THE CHILD, TRAYA, TO SOCIAL SERVICES, TO BE PLACED IN FOSTER CARE.
WAK
DAAAADDDYYY!
TRAYA, CALM DOWN, IT'S GOING TO BE ALL RI--

Which actually makes me wonder about commercials when they advertise an episode by saying, "An all-new episode." What's meant by that? It's not a rerun? Then why don't they just say "new"? What's with the "all"?

It particularly annoys me when it's an episode that's actually a clip show. You know the type I mean: There's a framing device of some sort — someone's looking at a photo album, or one character has amnesia and someone else is filling him or her in on his or her life. And there are scenes from other episodes for illustration, which wind up occupying 50% or more of screen time. I've seen that on *Xena* more than a few times. So where do they get off calling that an "all-new" episode? Because it's not. A lot of it's old.

Am I the only one who worries about these things? Besides Jerry Seinfeld, I mean?

Probably.

God, I need a life.

Mushing on: One of the questions I continually get asked (which leads me to believe that either I didn't discuss it or I did, but lots of people missed it or didn't pay attention) is whether I pay attention to critiques and comments from the fans. They're certainly unavoidable. They're all over the place, on boards and in folders and such.

The answer is, yes, I always pay attention. But how I react to that commentary varies, depending upon the circumstances and my mood. Here are the various techniques I've used regarding fan comments.

1) Ignore it.

This doesn't mean that I didn't read it or didn't care about it. What it does mean is that I just kind of shrugged and, in my best Johnny-Depp-as-Ed-Wood attitude, said, "Well, maybe you'll like the next one better."

One would think that handling fan response in that way wouldn't get me into trouble. Think again. There was the instance where a fan posted a scathing review of a *Star Trek* novel of mine, *The Captain's Daughter* (a title that the marketing people came up with and which I hate to this day with a passion. My original title was *Demora*, the name of Sulu's daughter). So I read the review, shrugged, thought, "Oh, well," and moved on. I didn't respond.

Now, considering that some people bad-rap me by saying I'm too thin-skinned or too hair-trigger in replying to negative comments, one would think that saying nothing would be playing it safe.

Nope.

A week later, the same poster started a new thread titled, "Peter David Doesn't Care about His Fans." His reason for doing so? Because I *didn't* jump in and "defend" my work from his review. Now, of course, if I *had* rebutted his review (don't get me wrong; I could have), then, naturally, I would have been assailed by fans stating that I couldn't handle criticism and I should have just let it roll off.

So it was a lose-lose proposition, which, unfortunately, happens all too frequently in this day and age.

2) Adapt a storyline to plug a hole.

Fans can zero in on weaknesses with merciless precision. As sharks are reputed to do, they can scent blood, zoom in on it, and tear the wound. And, if I think that they have a valid point, I will do what I can, *if* I can, to attend to the wound and bandage it.

Case in point: *Young Justice* #11. In that issue, The Red Tornado goes before a family court judge in an endeavor to get custody of his adopted daughter, Traya, while his wife is in a coma. But the judge denies it, refusing to accept the Tornado's status as a sentient being and according him no rights. Basically, the judge was a total, unreasonable hardcase, reducing Traya to tears and having her dragged away by a social worker, shouting for her father — until The Tornado snapped, grabbed the kid, and tried to get away with her.

The thing was, at the time that I wrote it, I was in the midst of a court custody struggle regarding my youngest daughter, who was 7 at the time. I wrote it right after a day in court that had gone particularly badly for me, and I'd had to endure a scene that was — in many ways — identical to what I had The Tornado going through (although, obviously, I didn't suddenly kick into my high-wind tornado power and attempt to abscond with her). Let's just say that I was subjected to a lot of heartache due to the judge's ruling, and I had a serious mad-on for the legal system in general and judges in particular. So I wrote him in *Young Justice* as a total creep.

Except that, naturally, the fans didn't know or care about whatever agonies were taking over my personal life. All they knew was that they read the issue and the judge didn't seem remotely realistic. Which he wasn't; I was flagellating a proxy. Basically, the fans were right and — with the distance of several months, cooled fervor, and subsequent rulings that ran in my favor — I realized I'd done both the fans and the storyline a disservice.

There have been any number of times that I've channeled my personal angst into my writing, but this time it got out of control, because the emotions were just too raw. Fortunately enough, it was an ongoing storyline, so there was still time to graft in a fix. I wrote a sequence that showed that the judge actually had skeletons in his closet and was forced into making stiff and unreasonable rulings by another character for manipulative purposes. Not my most brilliant development, but, then again, if you put a patch over a hole in a tire, you don't get a new tire. You just have a tire with a hole that functions better than it did before, which is better than nothing.

So, in essence, I screwed up, the fans called me on it, and I did something about it.

3) Create a story or storyline to fill a need.

When I was writing *X-Factor*, I made a deliberate decision to avoid writing characterization in the same way that the other X-titles did. In those titles, characterization primarily consisted of lengthy, soul-searching, on-point expository declarations of self that possessed no subtext, and left as much to the imagination as a Ewan McGregor nude scene.

If Storm walked into a room with closed windows, she'd think, "Oh, no ... the windows ... closed ... feeling confined ... trapped ... breathing and heartbeat racing ... it's reminding me of the explosion that occurred when I was a child, burying me in rubble and causing me to lose my parents, resulting in lifelong claustrophobia ..." Well, you get the idea.

So I resolved that my guys would talk normally. That I would disdain to use those endless mono-

(Continues on Page 53)

BAGS Unlimited INC

7 Canal St., Dept. C,
Rochester, New York 14608-1910
http://www.bagsunlimited.com
E-mail: info@bagsunlimited.com

BAGS Unlimited
100
COMIC BAGS
REGULAR COMIC SIZE

BAGS Unlimited
100
COMIC BAGS
NEW COMIC SIZE

Use our
100% VIRGIN POLYETHYLENE
bags for the most
ECONOMICAL, ARCHIVAL STORAGE
of your collectables

FREE PHONE CALL CATALOG
1-800-767-BAGS

NEW COMIC $6^7/_8$ x $10^3/_8$

Fits 1973 - Current Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	38.40
1,000	31.30	37.15	63.80
5,000	137.20	167.70	300.30
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL $7^1/_8$ x $10^3/_8$

Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$4.80	$6.20	$8.80
500	21.30	26.40	39.50
1,000	31.30	37.15	65.60
5,000	137.20	167.70	300.30
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE $7^1/_2$ x $10^3/_8$

Fits 1950 - 1962 Comics

	2 mil	3 mil
100	$5.30	$6.80
500	21.80	27.00
1,000	39.00	45.20
5,000	174.80	208.25
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS $7^7/_8$ x $10^3/_8$

Fits Pre - 1950 Comics

	2 mil	3 mil
100	$5.65	$7.80
500	22.10	30.70
1,000	40.10	52.50
5,000	187.00	242.80
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD $8^5/_8$ x $11^1/_8$		LARGE $8^7/_8$ x $11^1/_8$	
	2 mil	3 mil	2 mil	3 mil
100	$8.00	$10.30	$8.80	$11.35
500	31.20	37.40	34.20	41.15
1,000	48.30	67.60	53.05	67.60
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

Note: Bags have $1^1/_2$" flap unless noted

LIFE MAGAZINE

	REGULAR $10^1/_4$ x $12^1/_4$		LARGE $10^7/_8$ x $14^1/_4$	
	2 mil	3 mil	2 mil	3 mil
50	$5.40	$7.40	$6.55	$8.35
100	9.50	10.25	10.10	12.10
500	41.25	46.10	44.25	53.30
1,000	65.70	85.30	73.10	95.00
PCode:	SLMR2	SLMR3	SLML2	SLML3

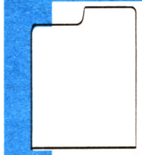
TABLOID (No Flap)

	REGULAR 12 x 19		LARGE $14^1/_4$ x 19	
	2 mil	3 mil	2 mil	3 mil
50	$9.80	$12.20	$10.10	$14.60
100	13.65	18.10	14.90	21.35
500	51.75	70.80	56.95	83.55
1,000	98.25	134.40	108.15	158.75
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR $10^1/_2$ x 19 3 mil	LARGE $11^1/_2$ x 19 3 mil
100	$14.20	$15.60
500	54.50	60.40
1,000	103.30	114.85
PCode:	SOAS	SOAL

COMIC DIVIDER



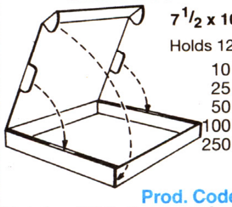
$7^3/_8$ x $10^7/_8$

Plastic		Corrugated	
25	$19.80	50	$12.50
50	31.65	100	20.00
100	55.00	500	65.00
500	247.50	1,000	107.00
1,000	374.00+ Frt		+ Frt
Prod. Code	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on both sides.

COMIC BOOK MAILER



$7^1/_2$ x $10^3/_4$ x $1^1/_4$

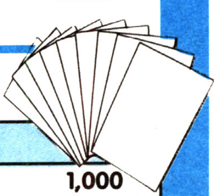
Holds 12-14 Comics.

10	$9.35
25	17.60
50	29.70
100	47.85
250	99.00+ Frt

Prod. Code MCOM14

Made from 200 lb. Test Brown Corrugated material.

BACKING BOARDS



- **ECONOMY** — .030" Thick, non Acid-Free Grade. White on one side. For Intermediate Storage.
- **INTERMEDIATE** — .028" Thick, Acid-Free, White on both sides. For Long Term Storage.
- **SUPERIOR** — .040" Thick, Acid-Free, White all the way thru with 3% alkaline buffer For Indefinite Term Storage.

Description / Size (in)	Product Code	* Grade	Gauge (in)	PRICE PER QUANTITY 25	50	100	500	1,000
New Comic $6^{11}/_{16}$ x $10^3/_8$	KCB30N	Economy	0.030	$3.20	$5.90	$9.10	$32.00	$59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Regular Comic $6^{15}/_{16}$ x $10^3/_8$	KCB30R	Economy	0.030	$3.20	$5.90	$9.05	$32.00	$59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
Dell & Silver Age $7^3/_{16}$ x $10^3/_8$	KCB30DSA	Economy	0.030	$3.90	$6.10	$9.60	$39.00	$66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
Golden Age $7^{11}/_{16}$ x $10^3/_8$	KCB30GA	Economy	0.030	$4.20	$6.50	$10.20	$41.00	$69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	Superior	0.040	13.05	23.65	41.25	179.00	311.25

PLASTIC CORRUGATED STORAGE BOX

$7^{13}/_{16}$ x 11 x 11
with 3" Deep Cover.
Holds 75-100 Comics

NEW

2	$17.50
5	35.00
10	61.50
25	125.00+ Frt

Prod. Code XCC100

A SUPERIOR Storage Box. Made from White Polypropylene Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. STACKABLE.

STORAGE & DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends where the handle holes are. Our boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

MAGAZINE

9 x $11^1/_2$ x 15

Holds up to 150 Magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	$11.55
5	26.55
25	95.00
50	171.40
100	252.00 + Frt

Prod. Code XMAG150

LIFE MAGAZINE

$11^1/_2$ x $14^3/_4$ x $15^3/_4$

Holds 60-65 Life Magazines.

2	$12.70
5	27.60
25	101.80
50	177.75
100	258.00 + Frt

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COMPACT COMIC

$7^3/_4$ x 11 x 15

Holds up to 200 Comics.

2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+ Frt
100	180.00+ Frt

Prod. Code XCC200

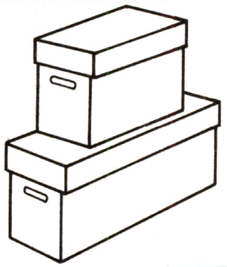
LONG COMIC

$7^3/_4$ x 11 x 26

Holds up to 300 Comics.

2	$12.20
5	26.55
10	53.00
25	106.40
50	141.50 + Frt
100	250.00 + Frt

Prod. Code XLC300



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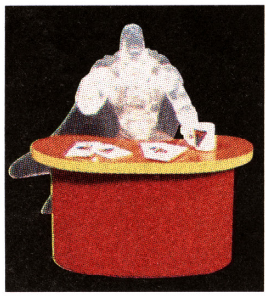
PREVIEWS EXCLUSIVES

SPACE GHOST CLEAR "INVISIBLE" FIGURE

PREVIEWS Exclusive



19.99

FEB002521H

A Previews Exclusive! Specialty Market Only! Space Ghost has already been immortalized as an action figure… which is just so right. Now, your pals at *Previews* proudly present this Exclusive edition of Space Ghost as you've never seen him before… well, as you've seen him *not* being seen. Yes! It's Space Ghost cast in clear plastic for that "phantom" effect! And, as with the original version, you get all of the *Space Ghost: Coast to Coast* accessories — desk & chair, mug, and index cards — all cast in normal colors. Sculpted by Art Asylum.

PLAYBOY PLAYMATE CELEBRITY SERIES JENNY MCCARTHY CAR

PREVIEWS Exclusive

9.95

FEB002543H

A Previews Exclusive! Here's the second in our exclusive series of *Playboy Celebrity Cars*! Each superior-quality 1:64 scale stock car replica features a die-cast metal body and chassis, opening hood, detailed engine, white-lettered rubber tires, and meticulous graphics adorning the car's body — including a full-color image of the fabulous Jenny McCarthy! Each car comes packaged with one of three different centerfold trading cards with never-before-seen photos. One-time production run! Blister card packaging. **NOTE**: These cars and all enclosures contain no nudity.

PLAYBOY PLAYMATE APRIL DIE-CAST CARS

PREVIEWS Exclusive

JANUARY CAR SHOWN

9.49

FEB002544H

A Previews Exclusive! Here it is! The perfect mix of hot cars and hot women! This is the fourth in our series of Playmate cars that correspond to the month's Playmate. April's lovely Playmate's photo will grace the hood of a detailed 1/64 scale die-cast car. Each car features an opening hood and real rubber tires (with manufacturer markings). Each car also comes packaged with one of three different centerfold trading cards featuring never-before-seen photos. Each car is blister-carded and will have a one-time production run! **NOTE**: These cars and all enclosures contain no nudity.

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!

- Faust: Singha's Talons #3 Wraparound Cover Edition
- Lady Death Clear Figure (O/A)
- MAC Doppelganger Kabuki Action Figure
- Marvel History 1st Appearances Action Figures (O/A)
- Marvel History Silver Age Action Figures (O/A)
- X-Men Exclusive Metal Logo Hat

Shared Exclusives!

- Batman Animated: Batgirl 12" Figure
- Batman Animated: Robin 12" Figure
- Final Fantasy VIII: Tiamat Limited Action Figure
- Jurassic Park Raptor Resin Statue
- Predator Resin Statue
- Superman Animated: Supergirl 12" Figure

NIGHTMARE BEFORE "POUTING" JACK DOLL

PREVIEWS Exclusive

49.95

FEB002584H

Imported from Japan! The fourth in this exclusive series! If you can't get enough of the *Nightmare Before Christmas* and its long and lanky protagonist, then read on, 'cause we're ready to make your millennium! Presented here is the fourth in our exclusive year-long program of *Previews* Exclusive *Jack Skellington* collector dolls! Each month, *Previews* will bring you an all-new Jack doll, complete in a differently colored collector's coffin (the only "coffin" Jacks to be released in 2000!)… that's a new Jack each and every month throughout 2000 and beyond! This month, "Pouting" Jack in a purple coffin box is offered! Jack stands approximately 15" tall, is articulated, dressed in a cloth suit, and comes "entombed" in his own coffin display box. Guaranteed to ship in April, 2000!

DIAMOND SELECT

LADY DEATH 12" ACTION FIGURE

31.99

FEB002500H

An Eternal Toys and Diamond Select offering! Shipping in May! Dangerous, powerful, and sensual! Lady Death is brought to you by Eternal Toys and Diamond Select Toys. The Goddess of the Netherworld comes complete with cloth outfit, removable battle armor and 14 points of articulation. This highly-detailed figure also comes with Lady Death's sword, Apocalypse! Each figure comes in a re-sealable box with removable plastic tray packaging.

CHAOS! REAPER BUST

Diamond Select

44.95

FEB002601H

An Eternal Toys and Diamond Select Offering! The Reaper — observer, chronicler, Death — has made many appearances in Lady Death comic books. But now he's available from Eternal Toys and Diamond Select Toys. The *Reaper 1:6 Scale Bust* is a highly-detailed creation designed by master sculptor Sam Greenwell. Death stands 7" tall and eerily stares at you while holding an hourglass waiting for the final moments of time to pass by. Comes in a custom box with a Certificate of Authenticity. Painted and ready to display.

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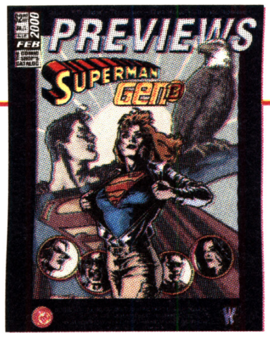

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